Kine WEEKLY

BRITISH PRODUCERS' YEAR

See page 3.

Joan
CRAWFORD
Fred
MacMURRAY

"Above Suspicion"

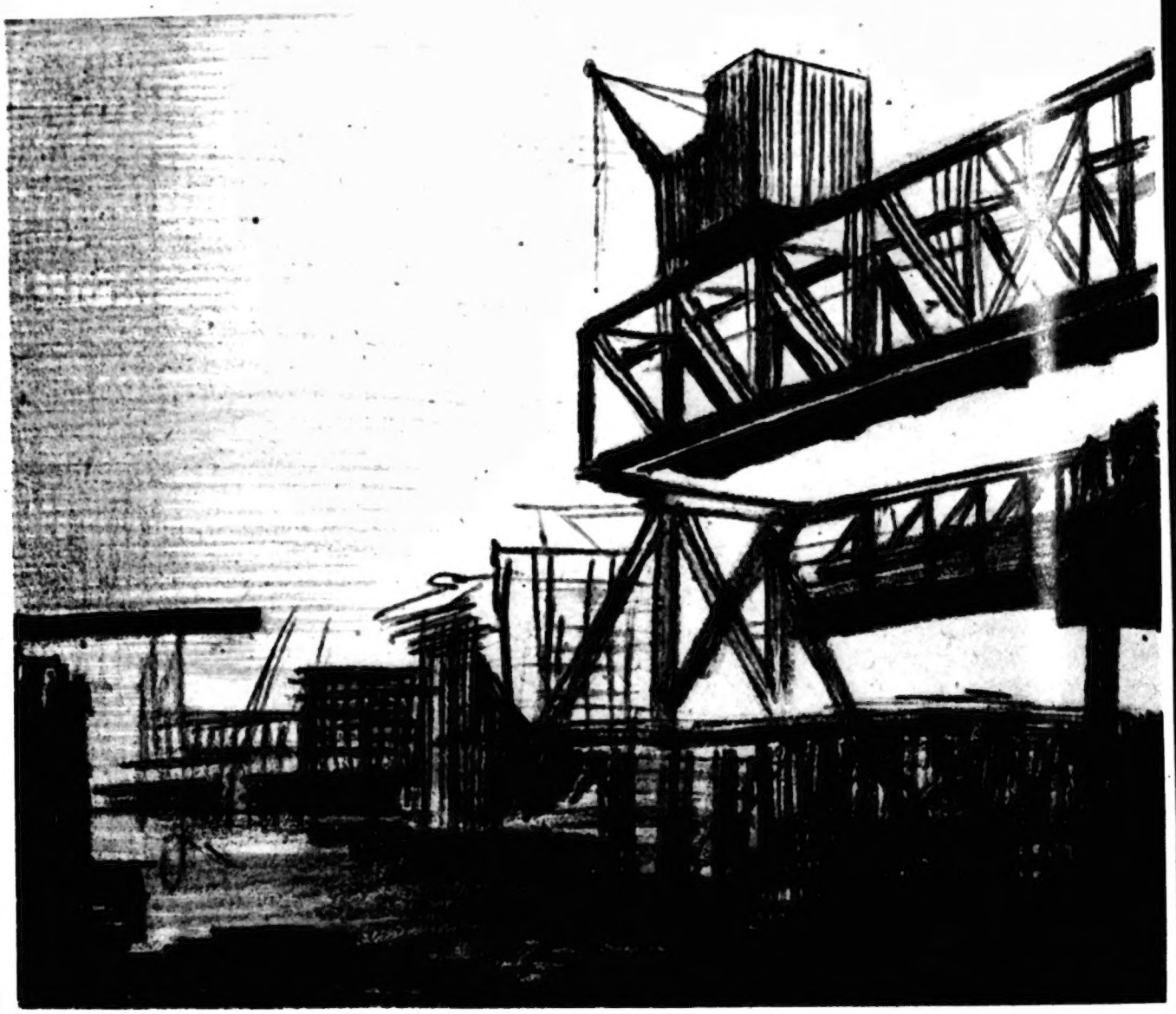
with CONRAD VEIDT
BASIL RATHBONE

TRADE SHOW
TODAY

Above "A WOMAN'S FACE"...
Above "MADEMOISELLE FRANCE"..
Above all THE THRILLING HITS
IN JOAN CRAWFORD'S RECORD-SPANGLED CAREER...YOUR PATRONS WILL FLOCK TO

"ABOVE SUSPICION"

FROM THE COMPANY *Above* COMPARISON!



Reconstruction

. . . . . after destruction. Dimly the shape of post-war Britain, finer than she has ever been, is looming behind the bombed outlines of her cities. Photography will play its part . . . . . photogrammetry enabling historic buildings to be restored . . . . . X-ray examination ensuring perfection of machines and materials . . . . . cinematography in recording progress. ILFORD LIMITED, the largest British photographic material manufacturers, will be able to offer their services to the many who will need advice on the applications of photography.

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ILFORD LIMITED, CINE SALES DEPARTMENT
NATIONAL HOUSE, WARDOUR ST., LONDON, W.1

Kinematograph WEEKLY

No. 1,888. Thursday, June 24, 1943. Vol. 316

The BEST thing in EVERY programme
WALT DISNEY PRODUCTIONS

COLLECTIVE PLANNING BY PRODUCERS

Post-War Research and Experiment

Rank's Call to B.F.P.A.

A CALL to members to look ahead and plan ahead in a spirit of co-operative good fellowship and to assist inventive genius was made by J. Arthur Rank in his Presidential address to the British Film Producers' Association at its meeting yesterday, Wednesday, June 23.

"I hope," said Mr. Rank, "that we as an Association will take an early opportunity to consider how best we can collectively assist invention, experiment and research in order to ensure that British pictures do not lag behind their competitors in other countries."

He also expressed satisfaction at a year of solid achievement, comparing the state of British film production to-day and at the end of four years of war in 1918.

At the end of the fourth year of the last war, said Mr. Rank, British film production had been reduced to negligible proportions and was practically dead. To-day the position is vastly different.

Now, notwithstanding the loss of some of our best technicians to the Armed Forces and a great shortage of supplies, the Industry is not only alive, it occupies a high place and fills an honourable rôle in the life of the community.

It is, of course, true that the actual numbers of films made in British studios is now much below those manufactured in the year 1938-39. The large number of studios requisitioned at the outbreak of war and curtailment of staffs made this inevitable. It is, however, equally true that in spite of increased restrictions, the past year shows a gratifying increase in the total number of British films made.

"Right to be Proud"

In the quota year ended March 31, 1943, 62 films of over 3,000 feet in length were registered as against 46 for the year 1941-42—an increase of sixteen. This expansion is all the more gratifying when it is remembered that the total produced includes a high proportion of pictures of outstanding merit, worthy to rank with the best manufactured elsewhere.

I think we have every right to be proud of this achievement which is a happy augury for the future.

The past year has also been notable for the fact that for the first time in the history of the Industry a successful effort has been made to regularise the relationships between

Continued on page 32

B.F.P.A. ANNUAL REVIEW

Increased Activities to be Undertaken

The report of the British Film Producers' Association submitted at its second annual general meeting yesterday, Wednesday, is remarkable for the statement of the Association's high aspirations no less than for the sum of its achievements.

Though primarily an association formed to watch the Trade interests of its members, the report states it believes, and believes profoundly, that its functions must not end there. The Industry is still in its youth and capable of indefinite development. The way in which that development takes place and its direction must be the Association's urgent concern.

It intends, therefore, to continue to widen the scope of its activities and, by the encouragement of technical research and the training of personnel; the recognition of craftsmanship among those employed; the education of the public taste and by other means, both to assist in raising the status and

Continued on page 33

Dublin Film House Fiasco

The scheme for a Film House in Dublin to house renting companies has fallen through, it was reported to the K.R.S. on Tuesday. No option could be obtained upon the site by the architect responsible. An alternative site is suggested, but nothing definite is arranged.

Conciliation Machinery for Renters

K.R.S. NEGOTIATIONS WITH N.A.T.K.E.

A PROPOSAL to set up a Conciliation Board to discuss and settle employment conditions of renting house employees was before the Council of the Kinematograph Renters' Society on Tuesday.

Frank Hill, Secretary of the K.R.S., reported upon a meeting which he had had with T. O'Brien, General Secretary of the National Association of Theatrical and Kinema Employees, in which he had pointed out that whatever conclusions were reached in negotiations must be regarded in the light of the abnormal circumstances arising from war time conditions.

The matter was not discussed by the K.R.S., it being felt that the next move was with Mr. O'Brien.

POST-WAR 16-mm. EXPANSION

The belief was expressed by prominent members of the K.R.S. at the Council meeting on Tuesday that the 16-mm. film market would become in post-war years as big a market as the 35-mm. There would be an expanding demand for entertainment films on the narrow-gauge film.

The point arose on a suggestion that renters should not dispose of their rights in commercial films for reduction to the 16-mm. gauge. It was pointed out that to do so would open the door to film racketeering. Renters should keep tight control of their copies.

At the moment there were many 16-mm. copies in the hands of the Forces, and these might fall into the possession of other persons. By withholding 16-mm. rights some sort of control could be maintained.

It was at this point that the prophecy of a big future for 16-mm. film was made, a prophecy anticipated in an article already in print, which appears on page 37 of this week's KINE.

Coun. W. T. Hodge Dead

We regret to announce the sudden death of Councillor W. T. Hodge, the well-known Birmingham exhibitor and former chairman and trustee of the Birmingham and Midland Branch of the C.E.A. A member of the City Council since 1929, he was appointed Justice of the Peace four years ago. While sitting on the Bench at the Victoria Law Courts on Tuesday he was taken suddenly ill and died a few minutes later.

Details of Odeon Pension Scheme

FROM Sunday some 2,000 employees of Odeon and its subsidiaries will participate in a pension and assurance scheme which was first mooted by J. Arthur Rank at his first annual meeting two years ago. Details of the proposals have been circulated this week by John Davis, joint managing director.

The comprehensive contributory pension and assurance scheme ensures (1) a pension for life upon retirement; (2) repayment of all contributions at death while in the company's service, plus a cash payment based upon salary; (3) repayment of all contributions on leaving the company's service; and (4) a refund of contributions together with a dowry to female employees who leave to marry.

Employees in the Armed Forces are invited to join, Odeon Theatres, Ltd., contracting to pay their subscriptions until they return to work.

Eligible employees are: Theatre managers and manageresses, relief managers, house managers, chief projectionists, organists, café manageresses, head office and administrative staff. Ages covered are those with over 12 months' continuous service between the ages of 18 and 64 male and 18 and 59 female (employees over 55 male

Continued on page 16

The Derby:
Outstanding Pictorial Records
on
BRITISH MOVIETONE NEWS
THURSDAY

KINEMATOGRAPH WEEKLY
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OUR PRODUCERS

WHEN we recall the struggle for survival which has preoccupied the energies of British production during its whole existence, the congratulations which come to the B.F.P.A. on its year's work have an unusual heartiness and sincerity. Those who know fully the handicaps under which work has been carried on will be the first to express thanks for the dogged enthusiasm evinced in the story of the studios' year.

In calm and peaceful days the production of British pictures was never anything but a fight against odds; to-day the odds are infinitely heavier, with every one of the intricately woven strands showing the effects of war strain—except, strangely enough, finance—and yet we see recorded a more virile and energetic growth than the most optimistic could have prophesied.

Output, of course, is almost pathetically small; what are 62 films a year compared with our needs? Somehow we have never tried to realise how few this really is, because we have been educated to appreciate transatlantic product in greater and greater proportion. But to take a parallel case, we should all think there was something seriously wrong with us if we found that only a fifth of the novels we read came from British authors.

Still, the practical man must be pleased to see that things are no worse, and to know that a field which can in such conditions do so comparatively well may reasonably expect to yield a really good harvest in normal circumstances.

Not the least important of the B.F.P.A. achievements is its success in unifying the production industry, and converting a number of independent workers, too often limited in their activities by a mutual competition and rivalry, into a compact army, marching in step.

Long Shots

GEORGE PARISH'S painstaking and unremitting work as chairman of the Labour Sub-committee of the British Film Producers' Association was suitably recognised yesterday by his fellow-members of the Association in a presentation made to him of a silver cigarette box.

THE presentation was a well-kept secret until the actual handing over took place, the recipient having no inkling that the token was to be given him. It has been obvious to anyone privileged to sit in and listen to Mr. Parish's monthly reports on labour matters, that he has spent himself unsparingly in the endeavours to settle labour differences in circumstances which would at times have exasperated any man without the requisite amount of patience and tact.

FROM what one can gather, the duties of negotiation will in future fall upon the newly appointed secretary, who, I imagine, will have for a time George Parish's friendly advice. It will be a relief to the British National chairman to be able to give his undivided attention to the producing problems of his company which in so important an organisation are considerable

NO one can fail to be impressed by the evident mixture of business acumen and idealism, of practicability and vision which mark the utterances of J. Arthur Rank at meetings over which he presides. His speech at the annual meeting of the British Film Producers' Association was a good example of this.

HE faced up to the problems surrounding the production Industry, not minimising the difficulties and proceeded to call his fellow-members to plan ahead and plan now for the future. His aim to encourage inventors and technicians in the Industry in order that the best can be made of all its resources is admirably timed and deserves every encouragement from both producers and labour interests.

PAUL HOLT of the *Daily Express* paid a visit to Ealing Studios on Friday last and gave a talk on "War Time Show Business in Russia" to some three hundred studio workers, technicians and artistes. He was welcomed by Norman Danes, representing the Works Committee, and revealed in a most interesting talk the fact that in Russia film production was considered part of the national war effort.

HIS speech was followed by a general discussion, in the course of which Michael Balcon revealed that of four British films which Russia wants to purchase, three are productions made at Ealing Studios.

I HEAR that Cecil Musk, acknowledged the biggest director in the country, has been appointed to the board of directors of Merton Park Studios. Although the promotion is one fully justified by Cecil's record in the shorts department it is to be hoped that it does not imply that his activities will continue to be restricted. There is room in the feature field for men with ideas, and the conditions under which shorts directors function provide the most satisfactory training ground for the more ambitious type of production.

THE increase of petty larceny by staffs referred to by W. R. Fuller at the last council meeting is causing considerable concern to exhibitors. Anxiety is felt, particularly by the circuits, at the recent spate of admission ticket frauds, and managers have been instructed to keep a vigilant eye upon the behaviour of their staffs, many of whom, nowadays, are merely temporary recruits to the business.

THIS is one of the main reasons why there is little likelihood of any reduction in the Entertainment Tax bond as was suggested by the Birmingham branch. Indeed, I understand, that the Customs and Excise are fully alive to the situation and have staged raids at some halls where irregularities were suspected. The matter is one of some difficulty, and I hear that the co-operation of the K.R.S. inspection scheme has proved of great value in many situations.

THE audience gathered at Leicester Square Theatre for the first performance of "Forever and a Day" last Thursday heard from the lips of Anna Neagle the very appreciative message from the King to Lord Iliffe, Chairman of the Charity Committee which is distributing the profits of the film among deserving patriotic funds.

RECOGNITION of the generous nature of the action of the British film colony in Hollywood was the note of the telegram which read:—"I trust that the generous action of the British colony in Hollywood in giving their services to the production of the film "Forever and a Day" will meet with every success."

FINDING a location which has a seaport for its background in these days of restricted areas, is no easy task, and it is with considerable pleasure that George Formby learned that the choice of Fleetwood for exteriors of his latest film "Bell-Bottom George" has received official sanction, for Fleetwood has particular associations for him. He has, whenever an opportunity occurred, given concerts for the men there, and the Trawler Fund is his pet charity, to which he is often subscribing and prevailing on others to do likewise.

IT was interesting to be told at the Music in the Soviet Union Exhibition in Wardour Street that a number of the more modern Soviet compositions which have been recorded on discs in this country have been what we should call duped from the film tracks of pictures sent over from Russia by the Soviet authorities.

THE exhibition, which is to run for a fortnight with lectures and gramophone recitals of music by Russia's leading composers, is at the premises of the music firm of Novello's, a name which is also associated with film of the past in the person of Ivor Novello, who played in many tures, both silent and sound, to ten years ago.

I WAS glad to hear this week that Harry Burgess, RKO-Radio's publicity manager at length ou of hospital and is convalescing a home. It will be a few weeks ye before he is back harness, bu he can be assured a hearty wel come as soon as the doctor's per mission to return is secured.

E. J. HINGE has again attacked the old bogey that films caus juvenile delinquenc "Parents," he said, "naturally refer to blame anything other tha the more o less natural escapa of the nor mal human boy, 'half angel, hal devil.' In my youth they blamed 'Deadwood Dick' and 'Jack, San and Pete.' But the human bo and the unfettered policeman knew perfectly well who was to blame The policeman applied remedia measures with his cane, the bo accepted them on the appropriat parts of his anatomy, and I don' know that anybody was the wors for it."

MANY people in Wardour Stree especially those who are con nected with export activities wil hear with deep regret of the los sustained by Oscar Flint, of Path Pictures Export, by the death o Mrs. Flint on Monday last. Th deceased lady's end came as th closing of a long and painful ill ness, and the sympathy of man friends is assured to Mr. Flint i his bereavement.

A ROCHDALE PIONEER of th film Industry has passed awa in the person of Miss Annie Jack son, whose death took place sud denly at Blackpool on Wednesda of last week. Miss Jackson wa formerly a member of a high-clas instrumental turn known as th Jackson Family—two brothers an two sisters—which toured England the Continent, America and th Colonies for several years. Th money saved from this successfu co-operative effort was invested i the old Hippodrome, Rochdale which was later superseded by a up-to-date house of entertainment

THE family was the first to intro duce the kinem to the town and other houses of ntertainmen were acquired at Ro dale, Bacu and Prestwich. A mpany wa formed—Jackson's Amusements Ltd.—and Miss ackson wa appointed manage ss of th Hippodrome, a posi on she held with marked succe for som years. For some rs she ha resided with her ther John another member o he musica quartette, who is th eader of th Blackpool Philharmo c Orchestra

BOTH C.E.A. an K.R.S. ar watching with he closes attention the pro ss of th Northern Ireland sc e for train ing projectionists the chie method of combat the film d a m a g e menace. l grades o employees concerne apparently welcome the opport y of train ing, and on the C n circui managers are also ttend th classes which open in eptember.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Story Conference

SO this guy, Macbeth, meets three witches . . .

Witches—didn't Rene Clair do sumpin' or other like that?

These are no Veronica Lakes, they're Scots witches, and they warn Macbeth about this other gink, Macduff, and tell him if he wants to become king he and his wife had better get wise to Macduff and his going's on. "So you twa mon parry," they say.

"Sous le Toits de Paris"? Then it is Clair!

Listen; it ain't Clair, it's the local lingo for him and his missis to get smart, and they goes on to tell him it's the only way he can lay minions at his feet.

Lookit, don't tell me 'Le Million" isn't Clair!

So he and the missis scrubs out Macduff and then when his ghost appears . . .

That was Donat in the Clair one!

This ain't the West ghost—is that clear?

Sure it's Clair—just like what I've been saying all along.

All right, we'll pretend nothing's happened, but we'll still have a Highland setting, and here's Dot Lamour running around the scottish jungles in a tartan sarong and Alex, King of all Sauchie, gets to hear of this beautiful tartan goddess that's been brought up by a tribe of wild haggis, and he rides out and rescues her, crying "An' noo for liberty!"

"A Nous la Liberte"! Say, don't tell me. . . .

What's Dawn Done?

WHATEVER has that girl Dawn been up to? She could hardly have got out of hospital after the Commandos had landed at her, when suddenly John Mills and Eric Portman start plastering the hoardings with the boast that they dived at her.

Production Hold-up.

PRODUCTION on the balcony scenes, in the Himalayas, for "Romeo and Juliet" has been cancelled following an unfortunate misunderstanding with the casting department. It seems the managing director greeted the casting director with a cheery "Oh, hello!" but the latter thought he said "Othello," and cast a coloured actor for the rôle. The error was not discovered until the company reached India.

A suggestion that the entire company should black up so that the negative could be screened instead of the positive, was turned down as too futuristic.

As it seemed a shame to waste such a lovely mountain, it was decided to make a screen version of the life of Mahomet, and a regiment of sappers was hurriedly sent out East to move the mountain near Mahomet. Unfortunately, they used too powerful a charge, and turned the mountain into a molehill.

Meanwhile, London cabled "What's all this to do with Shakespeare? Kindly wire what's cooking." . . . "You mean what's Bacon" wired back a wit.

Quota Defaults Will Not be Condoned

BOARD OF TRADE ANNOUNCEMENT

AN emphatic denial has been issued by the Board of Trade of reports which have appeared in the Press (not the KINE.) to the effect that the Cinematograph Films Council will recommend that all exhibitors' quota defaults for the year ended September 30, 1942, should automatically be condoned if the deficit was not more than some fixed percentage.

An official statement issued last week says:—

"The Board of Trade wishes it to be known that these reports are incorrect.

"They are assured that the Council would deprecate any such 'blanket exception' for the question whether a particular default may properly be condoned can only be decided in the light of the circumstances of the particular case.

"The only novel feature of the procedure for dealing with last year's default is that a number of the comparative minor defaults **which, in the opinion of the Board of Trade, appeared** *prima-facie* **to have been beyond an exhibitor's control** will, with the Council's full concurrence be dealt with as 'no action' cases without being further reviewed in detail."

"THE WAY AHEAD"

Trade to Co-operate with M. of I.

Three producer-renters have intimated that they are interested in a proposal made by the M. of I. to co-operate in the production and distribution of a film to be called "The Way Ahead." The Ministry requires an assurance of the availability of technical production personnel and of world-wide distribution of the films when made.

Renters are to request a private view of a 45-minute M. of I. film, "The World of Plenty," which deals with world food problems and supplies. Distribution of the film will follow the K.R.S. rota system.

Blanket Royalty on Films for Troops

Owing to troop movements consequent upon the Tunisian victory, K.R.S. members have agreed to a £300 royalty on films supplied to troops in the African zone instead of a number of smaller royalties covering different areas.

Edward Small is to produce five films for U.A.'s new schedule.

C.M.A. ALLEGES "TYRANNY" OF THE CIRCUITS

Appeal to Parliament against "Undemocratic" Exhibitor Attitude

AN appeal to Parliament against what is termed a tyrannous restriction of trade union rights has been made by Tom O'Brien, whose manifesto is the preliminary to a nation-wide campaign against the alleged attempt of the circuits to torpedo the C.M.A. and to foster an employer-controlled organisation.

In his circular to members of Parliament Mr. O'Brien says:

"Last year kinema managers formed a trade union of their own and decided to become a separate and independent section of the N.A.T.K.E. This simple and elementary right of personal freedom has been challenged, in a subtle manner of course, by the C.E.A.—a registered trade union of employers, and by the growing powerful financial groups or circuits in the Industry.

"The Cinema Managers' Association is preparing terms of reference on proposed working conditions as a basis of negotiation with their employers' association.

"The attempt to torpedo the new union reflects the desire of the kinema financial interests to deny the manager his legal and democratic rights, to perpetuate unjust conditions of employment, and to prevent the new union from making the job of the kinema management better for those managers now with the Fighting Forces, and who hope to return to their old employment.

"It is rather significant that this attempt coincides with the rapid monopolistic development in the British film Industry.

"We are compelled to resist the effort to deny a body of hard worked responsible men and women their right of free and independent association, and are forced to use time and materials to counteract the un-British and undemocratic attitude of the kinema proprietors.

RUBBER STAMP LEGISLATION IN THE C.E.A.?

A hint of the danger attending increased committee activity of the General Council was made by E. J. Hinge at the June meeting of the Northern Branch.

"It is a matter of regret to me," he said, "that the item 'any other business' on the agenda of General Council becomes less and less productive of those individual problems, difficulties and grievances which were of such inestimable value in helping us to see the Industry from the other fellow's viewpoint.

"It is, I fear, a consequence of increasing committee activity.

"If we appoint more committees it is likely to get worse, and nobody desires that General Council's functions shall be usurped by any committee, and much less that it shall be expected to limit its functions to those of an affirmative rubber stamp."

RENAMED WINSTON

A. R. Wood, who controls the Opera House and the Palladium, Ripon; Ritz, Crossgates; and the Lyric, Northallerton; has purchased the New Theatre, Slaithwaite, which he intends to bring up to modern standards as far as existing conditions permit. It will be reopened on July 12 as the Winston.

RAW STOCK RATIONING

Renters Set Up Mutual Aid Scheme

The plight of renting companies whose output of films during the basic year 1942 was low, and whose allocation of film under the rationing scheme now in force is too little for current needs, led to a lengthy discussion on film rationing at the K.R.S.

A member stated that it was generally understood that there would be a means of adjusting surpluses and deficiencies of raw stock among members to meet hard cases, and asked what could be done in the circumstances.

It was stated by nearly every member round the table that no surplus was held by any company during the first six-month period ending on August 12 because of the fact that the Board of Trade threw back the rationing period to February 15, and the adjustment of North and South London releases did not take effect until May 7.

The member who raised the point asked what surplus was likely to be forthcoming in the second half of the year. Any handing over of film to those renters who were deficient could not be left until the closing months of the year as it would then be too late for the member with a deficiency to make use of it.

It was decided to ascertain from members what were the deliveries of film during the three war years, what were the deliveries to each renter during the first rationed period, present the data to the Board of Trade, set up machinery within the K.R.S. to re-allocate any balance on the basis of helping the renting company which was badly placed, and ask for Board of Trade sanction to the handing over of any surpluses, which it was emphasised must be free from any financial consideration.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 24, AND WED., JUNE 30

Thursday

This Land is Mine *(RKO Radio)*

Rialto Cinema. 10.30 a.m.

Cast: Charles Laughton, Maureen O'Hara, George Sanders, Walter Slezak, Kent Smith, Una O'Connor, Philip Merivale, Thurston Hall, George Coulouris, Nancy Gates, Ivan Simpson, John Donat, Frank Alten, Leo Bulgakov, Wheaton Chambers, Cecil Weston. **Director:** Jean Renoir.

Combining romance and drama and giving Charles Laughton and Maureen O'Hara their most outstanding rôles, "This Land is Mine" is situated in a small European village occupied by the Germans.

Charles Laughton plays a school-teacher whose timidity and awkward blundering win him derision from most of his fellow-citizens. When the Germans take over the village the underground resistance of some of the inhabitants leads to an inevitable clash, and the Nazi commander, Walter Slezak, takes harsh measures of reprisal.

The relentless current of events draws Laughton into the heart of the struggle when he is accused of murdering one of the "collaborationists" aiding the Nazis. His efforts to free himself make him realise the value of liberty, and with a sudden awakening he joins in the struggle against the occupying army—fully realising the consequences to himself.

Blended with this dramatic theme is the poignant romance between Laughton and Maureen O'Hara, who plays a fellow-teacher engaged to George Sanders, a German sympathiser. The outcome to this provides a wealth of thrilling action which adds considerably to the "suspense values" of the story.

Rembrandt *(Br. Lion)*

Studio One. 10.45 a.m.

Cast: Charles Laughton, Gertrude Lawrence, Elsa Lanchester, Edward Chapman, John Clements, Marius Goring. **Director:** Alexander Korda.

"Rembrandt" is Sir Alexander Korda's moving biography of an artist who immortalised his loves in his works. With Charles Laughton in the part of the Dutch genius, and Gertrude Lawrence cast as his jealous housekeeper, the film depicts with exquisite artistry worthy of so superb a subject the striving of a great painter for inspiration—inspiration that he was to find only in the women he loved. Carl Zuckmayer's script, set to a background of incidental music by Geoffrey Toye, is given infinite beauty by the magnificent performance of the principals under Korda's masterly direction.

Above Suspicion *(M-G-M)*

Own Theatre. 11 a.m. and 2.30 p.m.

Cast: Joan Crawford, Fred MacMurray, Basil Rathbone, Conrad Veidt, Reginald Owen. **Director:** Richard Thorpe.

A screen adventure of the highest voltage. It has comedy, thrills, suspense and romance, with the screen's newest star combination, Joan Crawford and Fred MacMurray. Adapted from the best-seller novel by Helen MacInnes, the story concerns an American professor and his bride, who go from England to the Continent ostensibly on their honeymoon, but in reality on a secret mission for the British Foreign Office. In her rôle as the professor's bride, Miss Crawford once again proves her great versatility, for in this she trades emotion for thrills and marks her return to the light type of rôles which won her great popularity in the past.

Suspense is definitely the keynote of "Above Suspicion." The action takes place in three countries — England, France and Southern Germany. Miss Crawford and MacMurray are required to speak lines not only in English, but in Arabic, German and French.

Friday

Petticoat Larceny *(RKO Radio)*

RKO Radio Private Theatre. 10.30 a.m.

Cast: Ruth Warrick, Joan Carroll, Walter Reed, Wally Brown, Tom Kennedy, Jimmy Conlin, Vince Barnet, Paul Guilfoyle. **Director:** Ben Holmes.

Dealing with the adventures of a child radio star who leaves home in search of "colour" for her part in a new play, "Petticoat Larceny" provides a host of grand comedy.

The girl gets involved with a trio of sentimental gangsters by posing as a child criminal, and their efforts to "reform" her have unforeseen results when a tougher set of gangsters discover her identity and hold her for ransom.

A publicity man in love with the youthful "star's" aunt is condemned with arranging the "kidnapping" as a stunt, and it is his efforts to prove his innocence that sends him in search of the girl and ends by securing her liberation after a tussle with the gangsters.

Monday

Background to Danger *(Warner)*

Warner Theatre. 10.45 a.m.

Cast: George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre, Osa Massen, Turhan Bey, Willard Robertson, Kurt Katch. **Director:** Raoul Walsh.

With a background of Turkey overrun by spies, "Background to Danger" is another slick story in the "Casablanca" manner. George Raft is cast as an American secret service man who stumbles into a Nazi plot to embroil Turkey in a war with Russia and thus bring her into the world conflict on the Axis side. Sydney Greenstreet, excellently cast as the head of the Nazi conspirators, schemes to do this by publishing faked plans for a Russian invasion of Turkey. Peter Lorre and Brenda Marshall are working for the Soviet to prevent a breach between the two countries. The plans come into Raft's hands, involving him in a murder charge, and a well-developed script by W. R. Burnett provides 80 minutes of red-hot sensation.

George Raft, Brenda Marshall and Peter Lorre in BACKGROUND TO DANGER (Warner). A thrilling drama of espionage in Turkey

Tuesday

Victory Parade *(New Realm)*

Rialto, Coventry Street. 11 a.m.

Cast: "Hutch," Naughton and Gold, Billy Cotton and Band, Renée Houston, Phyllis Robins, G. S. Melvin, Four Australian Aces. **Director:** Frank W. Dormand.

A revue of music-hall and burlesque from the Boer War right up to the present war. A British production with a full cast of popular stars providing outstanding entertainment for those of to-day and for those who can recollect old-time favourites.

Close Quarters *(Ealing Dist.)*

Studio One. 11 a.m.

Cast: Officers and men of H.M. Submarines. **Director:** Jack Lee.

His Majesty's submarine *Tyrant* leaves its parent ship and puts to sea for an offensive patrol of Northern waters. After a period of fruitless hun ing, excitement runs high when a su face encounter with a U-boat end victoriously for the British vesse Later, when submerged, the *Tyra* torpedoes a large floating dock, an heavily attacked by depth charges, tak refuge at maximum diving positio Suspense gives way to relief when th enemy abandons the attack, an the *Tyrant* returns unharmed to th parent ship with its well-satisfied crew

Wednesday

The Girl in Overalls *(M-G-M)*

Own Theatre. 11 a.m, and 2.30 p.m

Cast: Ann Sothern, James Craig, Jea Rogers, John Qualen, Conn Gilchrist. **Director:** Norma McLeod.

The legion of Maisie fans can bank o "The Girl in Overalls" for being timely as its title and as dynamic a block-buster bomb.

Ann Sothern, in her now-famed scree character of the blonde chorine wh always finds herself in some sid splitting kettle of fish, turns fro trouping to grace the assembly line a humming aircraft factory. There sh also finds, besides many comic adve tures, a new romance with a roisterin test pilot. James Craig, husky e football star, portrays the daredev pilot.

Ann Sothern starts her new rôle an attractive assistant in tights an spangles with a trained dog show tha plays night clubs. But when war breal out Masie quits show business for a jo in the aircraft plant. Jean Roger Boston beauty, is the "other girl" wh double-crosses Maisie but inevitabl gets her answer as Maisie gets her ma

John Donat, Charles Laughton and Maureen O'Hara in RKO Radio's dramatic film THIS LAND IS MINE

THREE SPECIALS FRON G.F.D.

Among the new production under the G.F.D. banner, th Gainsborough romantic drama "The Man in Grey" and Marce Helman's latest picture, "The Met in the Dark," will be amon the next list of trade shows Coming shortly, too, is the Tw Cities film, "The Flemish Farm. "The Man in Grey," based on Lad Eleanor Smith's famou novel, star Margaret Lockwood, James Mason an Phyllis Calvert, and was directed b Leslie Arliss.

James Mason gives another fine pe formance in "They Met in the Dark," in which he stars with Joyce Howar and Tom Walls. It was directed b Karel Lamac.

"The Flemish Farm," a vivid stor of the adventures of a Belgian air forc flag and how it is retrieved from unde the very noses of the enemy to fly agai at the head of the squadron, stars Cliv Brook, Clifford Evans and Jane Baxte under the direction of Jeffrey Dell wit Sydney Box producing.

Conflicting Interests of C.M.A.?

NORTHERN BRANCH DISCUSSION

THE difficulty confronting members of the C.M.A. reconciling the opposing loyalties of employer and staff representatives respectively was mentioned at the Northern Branch meeting which is to hold a special meeting to arrive at a unified policy on the managers' trade union.

E. J. HINGE suggested that the Branch might wish to discuss in committee the attitude to be adopted towards the Managers' Association, but the members desired to say something on the subject forthwith.

The CHAIRMAN (William Carr) pointed out that if the managers desired to form an association exhibitors could do nothing—and, indeed, would be wise not to attempt to do anything—to prevent them from doing it.

"Are you in favour of a managers' association?" challenged J. SMELT sharply.

"Mr. Smelt should know me better," replied the CHAIRMAN suavely. "I am pointing out merely that we must face facts. I am as well aware as he is who is behind this move."

Tread Warily

TOM MASSICKS, while admitting that the managers had a legal right to form an association if they so desired, and, further, that certain exhibitors had given them some reason by paying managers less than they paid operators, was anxious that the Association should not make the elemental error of helping to build and buttress a hostile organisation.

"Let us be frank about it," he said. "Call it what they will; it will, if formed on proposed lines, inevitably become a part—actual if not nominal—of the N.A.T.K.E.

"We cannot prevent such an association being formed, but we can, and should, decline to recognise it. The manager is the exhibitors' representative in relations with the staff. If the manager becomes a member of the staff organisation he ceases automatically to be the employers' representative and becomes the principal staff representative. That is the negation of functional responsibility."

Special Discussion

Other members supported that view, and since there was a general feeling that the subject was one which demanded careful examination and a united decision on policy, the Chairman intimated that he would call a special meeting of the Branch specifically to discuss the matter.

Nursing cadets have made their first appearance in uniform at the Majestic, Blackburn, and they have collected nearly £200 up to date for the Prisoners of War Fund. The total amount collected at this A.B.C. house since the advent of L. Willis as manager must be in the region of £1,000.

Producer Director Mark Sandrich applies more grime to the face of Claudette Colbert. From a scene in SO PROUDLY WE HAIL, a film concerning the U.S. nurses in Bataan (Paramount)

PLACE NAMES RETURN TO KINEMA BILLS

A modification of the ban on place names on kinema posters is announced by the Home Office in a letter to the Northern C.E.A. Newcastle police now permit the use of place names in letters not exceeding 1 in. in height.

The Secretary (Alf Smith) reported receipt of a letter from R. H. Dewes, of Odeon, enclosing copy of a letter from the Home Office, having reference to the company's desire to print the town name on their display bills.

The Home Office had intimated, in effect, that while they were not prepared to relax generally the Order governing the exhibition of place names, **no central objection would be offered to such place names on bills provided that they could not be read from the air or from a rapidly-moving vehicle.** Permission would, however, be needed from police chiefs in any area in which it was proposed to exhibit bills bearing the place name.

Formal application had been made to the Chief Constable in Newcastle, said Mr. Smith, and he had the verbal—it is not in writing—agreement of the Assistant Chief Constable to the printing of the town's name, provided that it was printed in letters not exceeding 1 in. in height. Mr. Dewes proposes to act on the verbal authority.

On the suggestion of various members in the Durham County Police Area, the Branch decided that the secretary should send a copy of the Home Office letter to the Chief Constable of Durham asking formally for permission.

"Cat People" for Over Sixteens

After a preliminary showing of "Cat People," Oldham Watch Committee, last Wednesday, accepted the view of Ald. Hanson and the Chief Constable that it should be allowed to be shown publicly, but not to anyone under 16.

Five years ago the Watch Committee banned a gangster film, "Marked Woman." The committee, on Wednesday, was asked by a manager to view it again, with a view to raising the ban and allowing it to be shown publicly. It was agreed to have a second inspection at an early date.

NORTHERN CRITICS OF POLICY COMMITTEE

E. J. Hinge Approves the End but Questions the Method

NORTHERN Branch members cannot be said to have manifested any particular enthusiasm for the Policy and Liaison Committee proposed by Charles Metcalfe, of Leeds, at the last General Council, and referred to the Branches for discussion and suggestions. Eventually it was decided to let the letter lie on the table. William Carr presided.

"Whatever 'Charlie' Metcalfe proposes," said STANLEY GIBSON (Middlesbrough), "is the product of mature thought. I feel that there is something in the underlying idea of a 'Policy Committee'; but it seems to me that the end could be achieved by the appointment of a special sub-committee of the General Purposes Committee. Generally, I am opposed to the constitution of completely new committees; but I commend Mr. Metcalfe's scheme to the earnest consideration of the members."

Constituting the Committee

This exceptionally interesting matter was opened for debate by the reading of a letter to the Branch from Mr. Metcalfe, in which he elaborated his proposal. He suggested that the Policy Committee should comprise 11 members to be appointed by General Council from the General Council thus: President and vice-president, one member to represent the three major circuits, one member for London, one for Scotland, and one for Northern Ireland. He would divide the country into five areas to provide the remaining five thus: (1) Northern Branch area, with Leeds, Bradford and Hull; (2) Nottingham, Derby, Leicester, Sheffield and North Lincs; (3) Manchester and Salford district with West Lancs, the North-West area, South and East Lancs, South Wales, North Staffs and Birmingham; (4) Kent, Eastern Counties, South Midlands, Sussex and Central; and (5) Portsmouth and Isle of Wight, Devon, Cornwall, Hants, East Dorset and Bristol.

Hinge in Opposition

Responding with obvious reluctance to the Chairman's invitation to express opinion on the scheme, E. J. HINGE said that he had maintained silence on the matter at the General Council, but since then he had devoted a good deal of thought to the matter, and, he added, **"While I understand perfectly what Charles has in mind and agree with his purpose, I do not agree that his is the best means to the desired end. We need to be wary of new committees without specific terms of reference, and, further, we need to consider if the constitution of another new committee will not hamper rather than accelerate the investigations which Mr. Metcalfe properly advocates.**

"Since the members would hardly consent to give such a new committee plenary powers, manifestly its recommendations must come to the General Council for decision. Now, there is plenty of evidence already that the recommendations of even our specialist committees, charged with specific jobs and limited to specific spheres, are unfailingly dissected—usually with more vigour than skill—in General Council. Members will insist on going again over all the ground that the committee has covered in reaching its decisions. No doubt that is good democracy, but it involves a colossal wastage of time.

Duplication

"If we set up another completely new committee to cover ground already within the spheres of the General Purposes and Legal and Parliamentary Committees, and subject likewise to General Council inquisition, shall we have gained anything? **On the whole, I feel that there is nothing in the subject matter suggested by Mr. Metcalfe which is not already covered, or should be covered, by the G.P. and L. and P. Committees, and therefore that there is no real advantage in adding to our nominal strength, and, I must add as treasurer, our real expenses."**

The CHAIRMAN (William Carr), agreeing broadly with Mr. Hinge's attitude, pointed out additionally that the proposed constitution of the committee would seem to disregard the constitution of the Association. "Members will have noted," he said, "that only the president and vice-president are *ex-officio*; but the constitution lays down, I believe, that all officers of the Association are *ex-officio* members of all committees."

On the Table

Ultimately, TOM MASSICKS, contending that the delegates would assuredly have to exercise their discretion when the matter came again before General Council, moved that Mr. Metcalfe's letter "lie on the table."

J. S. SNELL hankered after a more definite expression of opinion. "A letter 'lying on the table' won't help us much if General Council decide at their next meeting to adopt the scheme. It would be better if we embodied in a resolution our view that nothing should be done until the Branches have expressed themselves on the matter."

Mr. MASSICKS, however, preferred to leave it where it lay.

Other matters raised, reported, and decided included a decision to contribute £5 5s. to the fund for the rebuilding of Stalingrad Hospital.

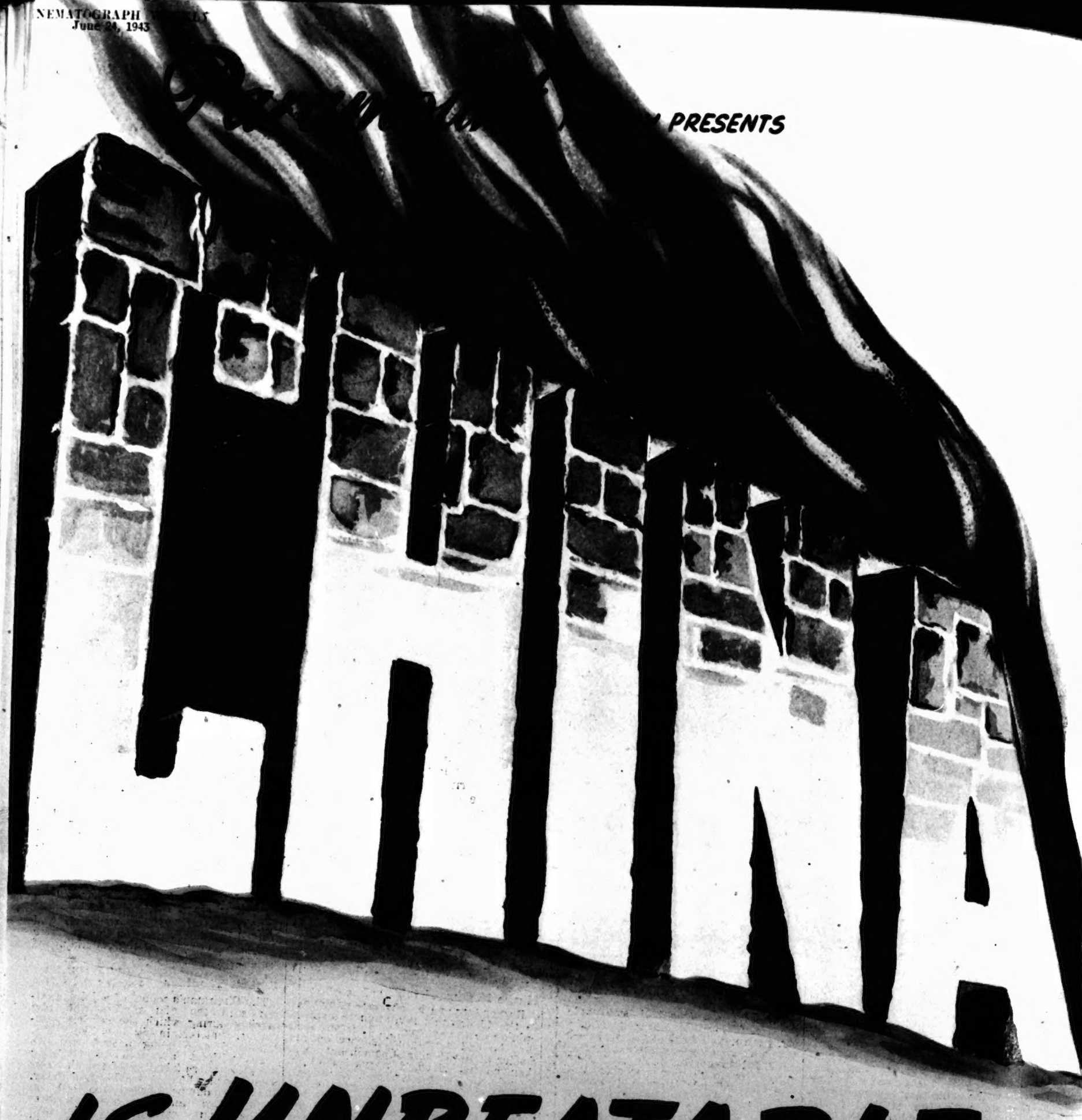
Transit Troubles

The Chairman's report of a joint meeting with the film renters and film carriers during which the carriers complained that certain big films like "Mrs. Miniver" were being packed in two boxes without adequate identification marks, careless labelling of transit cases were causing endless trouble and delay, that the dumps opened too late on change days, and that some members were using the carriers as odd-job men for the collection of rolls of tickets, odd reels, and the like. The exhibitors' good friend, G. T. Turnbull, was meeting the carriers and endeavouring to redress their grievances.

Too Much War

Sympathetic agreement was expressed with the Portsmouth Branch's view that the inclusion of war scenes and themes in 41 of the last 60 pictures released was too much of a bad thing, and that producers be invited to consider whether or not they were irritating the patrons who, as much as most people, needed occasional relief from war strain.

The Branch approved that representations were to be made against the recent practice of Trade-showing films and then putting them into cold storage for an unreasonable period.


PRESENTS
IS UNBEATABLE
FOR THRILLS-FOR ACTION-
FOR IMPORTANCE AND FOR
SPLIT-SECOND TIMELINESS!

★ CHINA is ALAN LADD'S BIG PRODUCTION

following his success in

"THIS GUN FOR HIRE," "THE GLASS KEY"

and record-breaking "LUCKY JORDAN" ★

Paramount Pictures

LIAISON AND POLICY COMMITTEE

Bristol Proposes Representative for Western Branches

THE new Policy Committee, the organisation of kinema managers, the proposed kinema survey, and the newsreel contract were the four chief items debated by members of the Bristol Branch at the monthly meeting last week. Animated discussions took place over each of these. A tribute to the newsreels was paid by A. B. Atkinson, and members were advised to sign the supplementary contract. F. G. W. Chamberlain presided.

GEORGE REES reported that a proposal for the establishment of a Policy Committee to keep under review the progress of the Industry had been approved in principle by the General Council and referred to the branches for discussion and suggestions. C. P. Metcalfe, who had proposed its establishment, had made out a good case.

Consideration had been given to the personnel of the committee and their localities as it might be necessary to call the committee together at very short notice. Mr. Rees added that his own opinion was that every branch should be represented on the committee.

E. C. ROGERS said there were a lot of things affecting the Industry in different parts of the country that seemed only of local importance, but which as time progressed might become of national importance. It had been first suggested that there should be a sub-committee of the General Purposes Committee, but it was felt that this would not be broad enough.

Representation

Mr. REES suggested that the three West Country Branches—Bristol, Devon and Cornwall, and South Wales—should have a representative on the committee, and he suggested that A. B. Watts, of Cardiff, should be nominated. He was a very able man.

The CHAIRMAN said they did not know whether the Devon and Cornwall Branch would approve. He asked what proportion of representatives would be allocated to the circuits.

Mr. REES said that was a matter for the General Council.

F. A. SEAL said the suggestion seemed to be that the country should be divided up into seven areas, with a representative from each area.

No G.C. Monopoly

A. B. ATKINSON said there were men in various parts of the country who could not attend General Council meetings but who would suit that committee better than members of the General Council. If they were going to restrict it to members of the General Council they were limiting their choice. It did not follow that they had the best men on the General Council.

G. H. BLACKBURN: You put them there.

On the motion of F. A. SEAL, seconded by GEORGE REES, the meeting passed a resolution that the Branch agreed in principle with the idea of the Policy Committee.

A Broad Basis

The CHAIRMAN said the committee might be formed so that only one grade would be represented. If it was composed entirely of big men the little men would not come into the picture very much. He thought they should be safeguarded against such a possibility.

On the proposal of Mr. ROGERS, it was agreed to suggest that the committee should consist of one representative from each of the three major circuits, seven representatives from the Branches and the officers.

Regarding the suggestion for the formation of an association for kinema managers, GEORGE REES said the circuits had given a lead in that direction by forming committees in various areas. It was felt that the independent managers should have a chance to form an organisation of their own.

The CHAIRMAN said he should have thought that was a matter for the independent managers to decide themselves.

As exhibitors, they had the C.E.A. to look after their interests; why should the managers not have an organisation to look after their interests, asked Mr. SMITH. There seemed to be a move against the formation of a trade union.

Mr. ROGERS remarked that it seemed the chief opposition came from the circuits in the form of these committees.

Two Mentalities

The CHAIRMAN said the difficulty was that you had two different types of managers: those who were glorified doormen, and those who were commercially minded and who often did the booking of films. The latter did not want an organisation to look after their interests; they had the ability to look after their own interests. There was no reason why there should not be a union for the former, who were apt to become working foremen, but it was a different proposition from a union for the booking managers.

GEORGE REES said he did not think that anybody wanted to stop managers combining, but the difficulty arose when a manager was in the same union with his staff.

They knew from the past that some of the conditions for managers were not fair, and he thought it would be very desirable if they could in some way help the managers not employed by the circuits to form an organisation.

The CHAIRMAN thought that it should be initiated by the managers themselves. From the C.E.A. point of view he did not think that a manager should be a member of the C.E.A. and also a member of the Managers' Union.

Carbon Supplies

Dealing with the carbon position, GEORGE REES stated that 50 per cent. of exhibitors had not returned the questionnaire. He thought the Carbon Committee were doing good work. Exhibitors would get not less than a 13 weeks' supply.

The CHAIRMAN: Does that apply to the people who had not sent in their returns?

Mr. REES said it applied to everyone.

The Survey

There was an interesting discussion on the proposed survey of the Kinema Industry suggested by the British Institute of Public Opinion. Mr. REES read the list of 15 questions and the particulars required.

V. E. COX thought that after the war the M. of I. would be used in connection with television, and that was why all that information was required. He declared that there was no doubt that television was the thing of the future.

J. WRIGHT said the information might be very useful to exhibitors.

The CHAIRMAN contended that the information would be valueless in connection with post-war problems, as the conditions in the Industry to-day were abnormal.

E. C. ROGERS said if the questions were analysed one by one there did seem to be an ulterior motive.

Bob Navarro (left) cameraman and Maurice Lancaster, Director of Productions of the MARCH OF TIME

"MARCH OF TIME" IN BRITAIN

The Newsreel Contract

BRISTOL C.E.A. DISCUSSION

Regarding the newsreels, Mr. REES said the present scheme was a way out of the Board of Trade's demand for film economy. In some cases the travelling of films was rather difficult, but that was a matter for settlement with the renters.

Then there was the question of hardship in connection with the supplementary contract, for which a committee had been appointed to deal with any particular case.

After the report (which has already been published) was read the CHAIRMAN pointed out that nothing had been said about the fact that an exhibitor could not cancel his newsreel. He was bound to take it for the duration, whether he wanted it or not.

Mr. REES said that was covered by the Hardship Committee.

E. H. COLLINS said there must be a number of exhibitors who had not signed the supplementary contract and who were not getting a newsreel at all.

The CHAIRMAN said they were being supplied with newsreels until the present contract expired.

One member said he had never been asked to sign the supplementary contract and had not received a copy of it.

Bad Crossovers

A. B. ATKINSON thought some of the crossovers in the towns were absurd. It seemed the newsreel companies had told the C.E.A. what to do, and they had done it.

The CHAIRMAN said he was not in love with the supplementary contract, which he thought was more in the interest of the newsreels than of exhibitors, but at the present moment nothing could be done, and apparently the thing was working very satisfactorily.

A. B. ATKINSON thought the newsreel companies had been doing a very good job, and if they could continue to give exhibitors newsreels to the end of the war they would be satisfied. On the proposition of Mr. ATKINSON it was agreed to recommend members who wished to keep on their newsreel to sign the contract.

Local Honours for Rees

George Rees, well-known West Country exhibitor and delegate of the Bristol branch, has been elected to the Axbridge Rural Council. He has been connected with the business from its early days and has had experience on every side of the Industry, is now interested in several kinemas in the West and has made his home in the heart of the lovely county of Somerset.

Production May Restart Soon

After an absence of two years and four months, Maurice Lancaster, director of productions for the March of Time, and Bob Navarro, cameraman, have just returned to London.

Lancaster joined the March of Time in 1936 as one of the original members under Richard de Rochemont. Before the war he directed material in Czecho-Slovakia, Scandinavia, Poland and the Netherlands, and has since filmed the British Expeditionary Force on the Continent, the R.A.F., the Royal Navy and a North Atlantic convoy.

Navarro, who joined the March of Time in 1939, went to North Africa in early 1941 and travelled across French Equatorial Africa, covering the activities of the Fighting French on his way to join Lancaster in India.

During their travels they spent eight months in India, where they shot material for the March of Time releases, "India in Crisis" and "India at War." Two months were spent in Malaya shooting film which was subsequently used in the March of Time production, "Far East Command"; eight months in Australia, where they became accredited war correspondents to the American Forces under General McArthur, and to the Australian Army. At this time they made an exhaustive tour of Australia and also spent some time in New Guinea.

Since the middle of last December they were accredited to the U.S. Navy Pacific Fleet under Admiral Nimitz and spent three months working in the various Pacific bases as well as some time at Pearl Harbour.

They have just returned from New York, where Lancaster has been in consultation with Producer Louis de Rochemont and Managing Editor Richard de Rochemont on future March of Time plans in Great Britain, the production of which is expected to start very soon.

Co-operation Beat Stocking Problem

When a shore scene in recent filming called for on "San Demetrio, London," a well-stocked interior of a stocking shop in Texas, problem was where to obtain the "stock"

Ealing's feminine staff came to the rescue by lending their own stockings. Many of the stockings were genuine silk ones, saved from the days of plenty, the others were gifts from friends in the Forces serving overseas. One girl had even preserved the original American cartons in which her stockings were packed. These will provide useful atmosphere in the film.

"A GREAT LITTLE FILM.."

Daily Express

THE SILENT VILLAGE

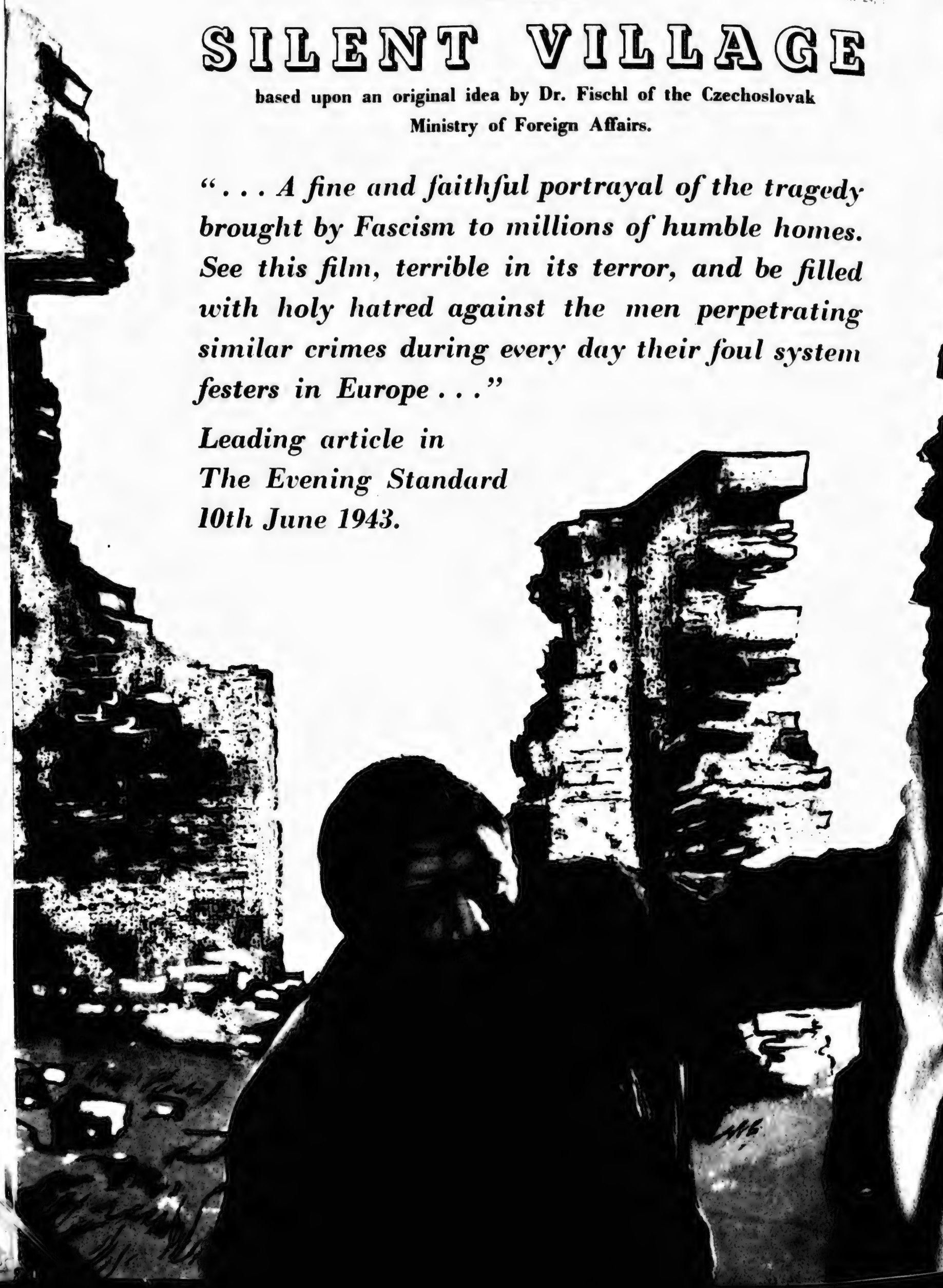
KINEMATOGRAPH
June 24, 1

THE SILENT VILLAGE

based upon an original idea by Dr. Fischl of the Czechoslovak Ministry of Foreign Affairs.

". . . A fine and faithful portrayal of the tragedy brought by Fascism to millions of humble homes. See this film, terrible in its terror, and be filled with holy hatred against the men perpetrating similar crimes during every day their foul system festers in Europe . . ."

Leading article in
The Evening Standard
10th June 1943.



Northern C.E.A. Tribute to Thos. Thompson

To mark the high esteem and affection in which he is held by all members of the Northern Branch and to mark the attainment of his 80th birthday in excellent mental and physical health, Thomas Thompson was presented with a silver bon-bon dish at the June meeting.

Making the formal presentation, the Chairman (William Carr) said that "Tommy" Thompson had been a pillar of the Industry and of the Branch since its earliest days.

"He was an exhibitor of some consequence when I was an operative," said Mr. Carr, "and was an old member of this Branch when I was its newest member. From that day to this, he has been one of our most consistent members, and it is a great pleasure to all of us that he can still regard lightly the 40 miles' trip from the Tees to give us monthly the pleasure of his genial presence, and, when occasion arises, the benefit of his great experience."

"In selecting this little gift, we have not been unmindful that he has had the advantages of a splendid helpmeet in his wife, and we send our good wishes to Mrs. Thompson that she also may be spared in health for many years to come."

Mr. Thompson, who was visibly touched by the gesture, said: "I had no notion when I came here to-day that any such kindness was to be heaped upon me. Otherwise, I might have got up a nice little speech. As it is, I am so overcome that I cannot think of anything to say except: 'Thank you, every one.' At the best, I was never much good at making speeches, either of thanks or anything else. Maybe, those who feel most deeply talk least readily."

"But I am deeply touched by your thoughtfulness, and do assure you that my wife and I will treasure this gift so long as we live."

Charles Laughton as the great Dutch painter in the British Lion re-issue of REMBRANDT

TRIBUTE PAID TO U.S.

Can We Afford It?

I FOUND it a little difficult to follow the report of Cecil Bernstein's speech at the General Council meeting as reported in your issue of June 17.

On the facts as I understand them, the net revenue Hollywood drew from this country in 1939, after deducting all operating costs, amounted to £11,500,000, which in 1942 had risen to £17,000,000. This point is not made clear in Mr. Bernstein's speech as reported by you.

Incidentally, it would be interesting to discover whether the net takings of kinemas have increased in the same proportion. I very much doubt it.

INDEPENDENT EXHIBITOR.

SOUTH WALES DISCUSS CHILD PATRON

Policy Agreed with County Council

THOUGH fairly well attended, the monthly meeting of the South Wales and Mon. Branch held at Cardiff was one of the shortest for some time, consisting mainly of reports. B. A. Lobley (Barry) presided.

Giving a report on the recent meeting with the Monmouthshire Education Committee, the Secretary, W. J. Fooks, said the items for discussion were: (1) The provision of more suitable films for children; (2) the showing of "A" and "U" films at the same show; and (3) the attendance of very young children at evening shows.

The Chairman drew attention to the scheme for children's matinees proposed by Odeon Theatres, Ltd., and recommended this for general adoption as being desirable from the point of view of educating the children and giving them entertainment during the day time, thus avoiding the necessity for their attending the kinemas in the evening.

In the discussion it was suggested that kinemas where facilities and staffs made it possible might experiment with such matinées with the full co-operation of the Education Committee and schoolmasters.

On the question of "A" and "U" films not being shown on the same bill (continued the report), it was agreed that this would be desirable, but that under present circumstances it is frequently impracticable.

Juniors at Evening Shows

On the third point, exhibitors were in agreement, but particularly under present conditions there were very many difficulties. Frequently the time available to parents for visits to the kinema is limited, and they therefore have to take their children with them.

On the other hand, with shift work in operation, parents often were faced with the alternative of allowing their children to play in the street or ensure that they were entertained in the kinema. With higher wages being received the latter was frequently the case. It was suggested that the kinemas might show a slide prepared by the committee urging the parents to refrain from sending children, particularly unaccompanied, to the kinemas in the evenings.

The Chairman remarked that the attitude of the Education Committee towards the exhibitors was very favourable.

The Secretary: I think I ought to mention that as the meeting closed I proposed a vote of thanks to the committee for taking us into conference on the matter. They did the decent thing in consulting us.

The report was adopted, and it was decided to send a copy to all members from Monmouthshire who were unable to be present at the conference.

Look to the Future

Referring to the question of the setting up of a Policy Committee, which was moved by C. P. Metcalfe, A. B. Watts pointed out that there were lots of things going to happen, and it was felt that before peace came they should try and keep things connected with the Industry under review.

As well as the question of men to be discharged from the Army, there were production and 101 other things that must be considered.

The idea was to set up this committee and that it should be very representative, and that it should be organised territorially. The suggested number to form the committee was seven, but after a lot of discussion it was decided that the matter be referred to the branches for their observations and decision.

The Secretary said they were all agreed with the policy of the committee, and so long as there was proper representation for the whole of the country it would be all right. They had had occasions, however, where London and the Home Counties had, because of their numerical advantage outvoted others.

The branch decided to send, through their representatives, a recommendation to the General Council that the committee should consist of seven.

Michael Balcon Summarises Film Council's Year

Reporting as producers' representative on the Cinematograph Films Council to the British Film Producers' Association, yesterday, Michael Balcon pointed out to his fellow members the limitations imposed upon him in consequence of the fact that the Council was a statutory body whose meetings are private.

As the year ending March 31, 1942, produced the lowest number of British films it was inevitable, he added, that these meetings dealt with film production during the war, as a whole, and with encroachment on production by State enterprise, regarded at one time as being so serious as to threaten the very existence of private enterprise in film. Representations by the Films Council, however, helped to stabilise the position.

There has been an improvement for the year ending March 31, 1943, but this improvement is not quite as formidable as the figure would indicate at first glance, because 17 films are exhibitors' films and include a number of films made by the Crown Film Unit.

The actual figures are:

For the year ended March 31, 1942, 37 renters plus 9 exhibitors = 46.

For the year ended March 31, 1943, 45 renters plus 17 exhibitors = 62.

As has already been announced, the more recent meetings of the Films Council have been directed to a discussion on the monopolistic tendencies in the Industry, and the President of the Board of Trade has met a deputation from the Films Council which was able to establish *a prima facie* case for his consideration.

I have sometimes found myself in disagreement with the policy pursued by the Association in certain directions, and where this has been so I have made it clear that the views I have expressed have been purely my own, have been actuated by my own personal interpretation of the Industry's problems and needs and have not been necessarily in any way representative of the attitude of all members of the Association towards these problems.

Grimsby S.O. charity levy for the period ending March 31 totalled £220 10s., of which £5 5s. has been allocated to the C.T.B.F.

Bert Miller, manager of the Westover, Bournemouth, is returning to Portsmouth to take charge again of the Savoy. **F. Stewart,** now at the Savoy, and formerly manager of the Apollo, Southsea, is to take over the position of manager at the Carlton, Boscombe, on June 28.

SOMETHING NEW UNDER THE SUN!
60 MINUTES OF MAGIC!
SPECIAL CINEMA VERSION
OF VAUDEVILLE'S GREATEST ATTRACTION
THE GREAT
LYLE
"CAVALCADE OF MYSTERY"
FROM THE ALDWYCH THEATRE, LONDON
JUNE 28, GRANADA THEATRES LONDON CIRCUIT
HAVE YOU A STAGE?
SEND FULL DIMENSIONS TO
LYLE, Cumberland Hotel, Marble Arch, W.

SHEFFIELD'S EMERGENCY PLAN

"Mobile" Projectionists to Stand By

A SCHEME for the appointment of two "mobile" projectionists to serve the members of the Sheffield C.E.A., Sheffield, Doncaster and Rotherham, was approved at a meeting of the Branch last week-end. The scheme had been put forward by the Chairman, E. C. Clayton, and a sub-committee appointed to go into details submitted its report last Friday.

The CHAIRMAN stated that the response to the proposed scheme had been most encouraging; 50 theatres had intimated that they were interested in the scheme. That number was made up of 36 in Sheffield, eight in Rotherham and six in Doncaster. The sub-committee had held two meetings and made the following proposals as the basis of the scheme:—

The Plan

1. The scheme to be administered by a committee appointed by the Sheffield C.E.A. Branch, whose decisions on all matters must be accepted as final.

2. The committee to engage as soon as possible two first-class projectionists to be paid the scale of wages applicable to an A grade theatre, *viz.*, £5 12s. 6d., including the 25 per cent. war bonus, plus approximately £1 7s. 6d. per week for travelling and incidental expenses. Applications for the positions from projectionists at present employed by members of the Branch not to be considered without the sanction of the member concerned.

3. The purposes for which the projectionists will be required to be classified and priority of the right to engage them given in that order, thus:—

(*a*) Emergency relief.
(*b*) Holiday relief.
(*c*) All other requirements, including that of each projectionist making himself familiar with equipment he may be called upon to operate at short notice.

4. Applications for the services of a projectionist to be made to the committee in writing if time permits, stating why the projectionist is required. Bookings in the first instance to be made only for six days, except in cases of emergency relief, but any booking may be extended when a projectionist is available. All bookings to be confirmed in writing.

5. In the case of an emergency relief call being received when no projectionist is available to meet it, a member employing a projectionist under (*c*) would be called upon to release him immediately. It might also be necessary to re-call a projectionist doing holiday relief under (*b*), but bookings would be arranged to make this very unlikely.

Temporary Only

6. No member to be allowed to book a projectionist for an indefinite period, or longer than absolutely necessary. If, for example, a case of illness looked like lasting several weeks, the member concerned must take steps to fill the vacancy by getting a projectionist of his own.

7. Projectionists employed by the committee shall not be employed, either directly or indirectly (except as provided for in the rules) by any member for a period of three months after he has ceased to be employed by the committee, without the consent of the committee in writing.

8. The charge for the services of a projectionist to be £7 per week, or £1 3s. 4d. per day, to be paid to the committee each week. Members whose theatres are situated outside the boundaries of Sheffield to make their own arrangements with projectionists for travelling and other expenses, and pay the same direct to the projectionist.

A Cheap Insurance

In some observations, the committee stated that the wages of the two projectionists at £7 per week each would cost £728 per annum. Adding administration costs at £52 per annum, the total cost would be £780.

Assuming that 40 theatres joined in the scheme (present indications were that there would be more), the total liability per theatre, even if the projectionists were never called upon by the members, would amount to only £19 10s. per annum, or 7s. 6d. per week per theatre. That was a very small liability for a service which might prevent a theatre having to close down, or, alternatively, take the risk of putting some unqualified person in the operating box which might result in great damage being done to equipment.

It would be realised that the projectionists should be kept fully employed, and that could be done if, as anticipated, all those participating in the scheme engaged each projectionist for a week to enable them to become acquainted with equipment they might be called upon to operate at short notice.

It was not suggested that members be compelled to do this, but it was known that many would, and it was expected that practically the only expenditure to set off against the subscriptions would be the administration costs, plus the wages of the mobile projectionists while on holiday.

Finance

The suggested subscription for the first year was £10 per kinema, but to call for only £5 immediately. The balance would be called for if needed. The fund would be closed at the end of each year's working, and the balance returned to the members, divided equally over the number of kinemas in the scheme.

Any kinema wishing to join the scheme after a specified date would pay an entrance fee of £10 in addition to the subscription. The entrance fees would go into the general fund and would be divisible among the whole of the members of the scheme at the end of the year.

Men Available

In reply to W. C. BRINDLEY, who asked if there was likely to be any difficulty in getting the projectionists, the CHAIRMAN said he had advertised for projectionists recently and had got some good replies.

A. R. FAVELL proposed the adoption of the scheme and complimented Mr. Clayton on the lead he had taken in the matter.

Coun. HAROLD S. GENT seconded. He said some members might be inclined not to bother with the scheme, but if they were "let in the cart" they would want to join in the benefits. He had discussed the scheme with Mr. Fuller, the General Secretary, who thought it was an excellent idea and wished it every success.

An Example

"This scheme is being watched by all the members in the country," said Coun. GENT. "The committee is only endeavouring to do what the large circuits are doing. The large circuits are able to have men to act as reliefs on Sundays. They do not make any secret of the fact that they have no difficulty because they have their own spare men. We are acting on behalf of our own members in the same way."

The sub-committee was appointed the committee to work the scheme, and exhibitors are being asked to reply to the invitation to join not later than July 17.

New Zealand follows Britain's lead and removes the restrictions on future film remittances.

Barbara Stanwyck in LADY OF BURLESQUE, which U.A. will shortly Trade show

"CLOSE QUARTERS"

Official Film of the Submarines

Ealing Distribution have arranged with the M. of I. to distribute "Close Quarters," a remarkable Crown Film Unit production dealing with the war time activities of the British submarine service.

Director Jack Lee had the full co-operation of the Royal Navy: his cast is drawn from serving officers and men of His Majesty's submarines.

The film, produced by Ian Dalrymple, was almost entirely shot aboard the submarine *Tyrant*, and is the first factual portrayal of active service conditions in an underwater craft. Throughout there is an atmosphere of tense excitement. The orderly, unhurried handling of the submarine, either in attacking enemy vessels or lying doggo while depth charges threaten the craft, heightens the suspense. The dialogue is an entertaining blend of terse command and salty naval humour, and gains added conviction from its keynote of Senior Service understatement.

The torpedoing of a large floating dock is a thrilling highlight of the *Tyrant's* hunt in Northern waters.

"Close Quarters" is to be trade-shown by Ealing Distribution at Studio One on Tuesday, June 29, at 11 a.m.

Many of the new assessments of licensed premises and kinemas in the recent re-valuation carried out by the Flintshire (N. Wales) Assessment Committee represent quite a substantial increase. Although a number of exhibitors in the county have felt their position as acutely as any, however, they have accepted the new valuations without registering official protest or complaint.

OLDHAM POLICE TRIBUTE TO SUNDAY KINEMAS

Churches Ignore Invitation To Address Audiences

AT Oldham, the opening of kinemas on Sunday has resulted in a reduction of young persons walking the streets, and less police attention is necessary owing to the diminution of disorderly conduct.

These were the highlights of the chief constable's report on Sunday opening. There were thirteen kinemas at present open on Sundays. Audiences principally comprised families and young persons between 16 and 21 years of age, and only a small percentage of members of the Forces.

All the premises had been conducted satisfactorily by the licensees, though at some kinemas trouble had been experienced by youths committing damage and misbehaving. The seating capacity totalled 15,476, and the average patronage on Sundays, 18,843 (for two houses), represented about 60 per cent. of the total capacity. Increases in prices due to the Budget appeared to have had no effect on attendances. Staffs appeared to be receiving requisite time off, there had been no queue difficulties.

Ald. J. R. Buckley agreed that the shows had become popular with young people, and kept them off the streets.

Ald. Shepherd also said there was less rowdyism in the streets; and asked: "Had religious organisations taken advantage of the shows to speak occasionally in the kinemas?"

The Chairman said the committee gave religious organisations an invitation through the Press, but there had been no response.

The Chief Constable said he estimated that by June 30 there would be a balance in hand from Sunday opening of £1,068 for charities.

Continued from page 3

ODEON'S PENSION SCHEME

and 50 female when they joined the company are not eligible).

The pension age for males is 65 and for females 60.

The schedule of benefits and contributions is on a grade basis. A few examples are given below:—

Salary.	Annual pension for each year of service. £ s. d.	Weekly contribution. s. d.	Payment on death before pension age. £
Not exceeding £130	1 0 0	1 3	100
Between £221 and £273 ...	3 0 0	3 9	250
£325 and £375	5 0 0	5 3	350

Applications for membership must be sent to John Davis, joint managing director, Odeon Theatres, Ltd., not later than June 22, 1943.

Deborah Kerr -

Sugar Candy's inspiration -

See her in

The Life and Death of Colonel BLIMP

◇ RELEASED BY GENERAL FILM DISTRIBUTORS LTD ◇

KINEMATOGRAPH WEEKLY
June 24, 1943

Colonel BLIMP gets ever given to a Br

"... a magnificent piece of film-making ... thrilling and memorable as a cavalcade ... a glorious picture."
—Ernest Betts, Daily Express

"... the best entertainment yet from British studios ... the technical merits of the picture cannot be exaggerated."
—Richard Winnington, News Chronicle

"It is a triumph for the British film industry ... cannot fail to have the widest possible international appeal."
—Elspeth Grant, Daily Sketch

"The longest and best of all British pictures ... it runs not a minute too long."
—Emrys Jones, Daily Mail

"Brilliant drama ... superlative acting ... enchanting use of Technicolor ... a great entertainment and one of the outstanding British films."
—Daily Film Renter

"The most brilliantly satisfying entertainment ... a landmark in British film industry."
—The Cinema

"An outstanding achievement and fine entertainment ... Roger Livesey accomplishes as fine and as human a piece of acting as I have seen."
—A. E. Wilson, The Star

"Great entertainment ... I would not have it cut a minute."
—Harris Deans, Sunday Dispatch

WRITTEN, PRODUCED AND DIRECTED IN TECHNICOLOR BY MICHAEL POWELL AND EMERIC PRESSBURGER

...the Greatest Praise ...British Picture

"Splendid entertainment . . . a production superbly done."
—P. L. Mannock, Daily Herald

"First class entertainment for which I prophesy a record run."
—Joan Lester, Reynolds News

"You certainly must see 'The Life and Death of Colonel Blimp.'"
—Kay Quinlan, Empire News

" . . . exceptionally good entertainment."
—Paul Trench, Evening Standard

"A film that must go into any history book about the cinema . . . technically our best film yet . . ."
—Moore Raymond, Sunday Graphic

"'The Life and Death of Colonel Blimp' towers above the ordinary run of pictures . . ."
—Ewart Hodgson, News of the World

"'Colonel Blimp' is great entertainment . . . you will enjoy it."
—Ernest Betts, Sunday Express

"A work of quality."
—C. A. Lejeune, The Observer

"'Col. Blimp' is a sensation . . . a magnificent movie . . . a triple triumph for Roger Livesey, Deborah Kerr and Anton Walbrook."
—Daily Express

GFD

A PRODUCTION OF THE ARCHERS

Renewed Film Share Activity

P.C.T. TO PAY 15 PER CENT.

Provincial Cinematograph Theatres, Ltd., announces an ordinary dividend of 15 per cent., which is the same as for the past three years.

P.C.T. is controlled by Gaumont British Corporation. Holders of the 7½ per cent. cumulative participating preferred ordinary shares recently agreed to a conversion of their shares into 10 per cent cumulative preference.

Warners Negotiating £5,000,000 Loan

Warner Bros. have decided to negotiate a long-term private loan of approximately £5,000,000 with a group of banks, insurance companies and other interests.

It is intended to pay off all outstanding 6 per cent. debentures, bank loans, and to retire the outstanding preferred stock at 55 dollars a share, plus arrears.

When the operation is completed the 3,701,090 of common shares will remain with sole voting rights.

SCOPHONY 5s. SHARE DEALINGS

Permission to deal has been granted in respect of 140,000 5s. shares of Scophony, the television company.

These shares were issued privately in September, 1937, at 7s. 3d. per share less commission of 3d. per share, the subscriber receiving an option for three years over 200,000 shares at 7s. 6d. per share. The current price is about 3s.

Mortgages Charges and Satisfactions

Ritz Cinema (Catterick Camp), Ltd., 43, High Row, Darlington.—Mortgage on Ritz Cinema, Catterick Camp, Yorks, dated May 14, 1943, to secure all moneys due to Midland Bank, Ltd.

Bristol Entertainments, Ltd., Theatres, kinemas, etc., 73, Basinghall Street, E.C.2.—Mortgage on Bedford Music Hall, Camden Town, and Bristol Empire, Bristol, dated May 21, 1943, to secure all moneys due to National Bank, Ltd.

World Wide Pictures, Ltd., 52, Shaftesbury Avenue, W.C.1.—Charge dated May 26, 1943, to secure all moneys due to Barclays Bank, Ltd.

SATISFACTIONS

Dan Birt, Ltd., film producers, etc., 34, Borough High Street, S.E.1.—Satisfaction in full on May 12, 1943, of assignment and charge dated July 21, 1939, and registered July 4, 1940.

Picture House (Barnsley), Ltd., Henley House, 2, Chesterfield Gardens, W.1.—Satisfaction in full on May 20, 1943, of mortgage dated May 6, 1938, and registered April 19, 1943.

Prison for Theft of Takings

A projectionist who absconded with money with which he was entrusted to bank was sentenced to a month's hard labour at Dartford Police Court when brought up on remand.

The amount involved was £19 1s. 1d., the property of Wardona Cinema (Swanscombe), Ltd.

DEBENTURES FIRMER

THERE was a little more activity in the kinema share market following a slight revival of interest in markets generally. Movements, however, were mixed.

Among the big groups A.B.P.C. and Odeon issues were inclined to ease, but Gaumonts were steady. A.B.P.C. ordinary lost 3d. at 15s. 6d., and the pref. 6d. at 24s. Odeon ordinary declined 4½d. to 16s. 6d. Elsewhere there was a little buying of Madam Tussauds, the 1s. deferred rising a trifle to 1s. 6d., and the preferred 6d. to 15s. 6d.

P.C.T. "B" pref. were 7½d. better at 27s. 10½d., although the new 10 per cent. cumulative preference declined 1s. to 33s. 20th Century 6 per cent. pref. hardened further to 3s. 6d., a gain of 3d.

British Lion 7½ per cent. 10s. preference reacted to 11s., a decline of 9d., while Stoll Theatre Corporation lost 3d. at 10s. 3d., and 20th Century ordinary 3¾d. at 1s.

The debenture issues were firmer, with the exception of Gaumont 4½ per cent., which, at £100, were 25s. lower. A.B.P.C. 4½ per cent. gained 10s. at £103½, General Theatres 6½ per cent. 30s. at £102½, and Odeon 5 per cent. 5s. at £102½.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord.	64	—
Assoc. Brit. Pic. Corp. 5 Ord.	15/6	—/3
,, 6% Pref.	24/-	—6
,, 4% Debs.	£103½	+10
A.P.P.H. Ord.	20/1½	+1½
Brit. & Dom. Films £1	3 7½	
Brit. Lion 7½% Pref. 10/-	11/-	—9
Capital Prov. News 5/-	4/3	—
Cine. Television Dfd. (6d.)	6 3	
Dufay-Chromex 5/- Ord.	4 3	
Gaumont British Ord. 10/-	14/9	
,, "A" Ord.	7/-	
,, 5½% 1st Pref.	20/-	
,, 4½% Debs.	£100	—25
General The. Prefd.	12 6	
,, 6½% 1st Mort. Deb.	£102½	+30
Mde. Tussaud 1/- Def.	1/6	+¾
,, £1 Prefd. Ord.	15/6	+6
Moss Empires £1 Ord.	34/3	—
,, £1 Cum. Pref.	21/-	+3
Odeon 5/- Ord.	16/6	—4½
,, 6% Pref.	21/3	—
Odeon 5% Debs.	£102½	+5
P.C.T. 10% Cum. Pref.	33/-	—1/-
,, Cum. "A" Pref. £1	28/6	—
,, "B" Pref.	27/10½	+/7½
,, Const. 7% Pref.	25/9	—
Sound City (Films) 6% Pref.	7/-¾	—
Stoll Th. Corp.	10/3	—/3
Twentieth Cent. Ord.	1/-	—/3¾
,, 6 Pref.	3/6	+/3
Union Cinemas Ord.	2/6	—
,, 1st Pref.	20/3	—
,, 2nd Pref.	18/9	—
Scophony	3/-¾	—

£1 shares unless otherwise stated.

The first pictures from Pantellaria highlights this week's British Movietone News. On Monday vivid action shots of the terrific bombardment from air and sea, leading up to the landing of troops, are followed in Thursday's issue by spectacular ground scenes of the final surrender of the island fortress.

Company Notes and News

NEW PUBLIC COMPANY

Capitol and Allied Theatres, Ltd.—Registered in Dublin June 4. Capital, £225,000 in 100,000 shares of £1 each and 500,000 shares of 5s. each. Objects: Kinema proprietors, etc. The directors are: John J. Farrell, "Rosslyn," Ashdale Road, Terenure, Dublin, director of companies; Patrick Farrell, 112, Seafield Road, Clontarf, Dublin, general manager of Kino Co. (1920), Ltd.; George P. Farrell, addresses not stated.

NEW PRIVATE COMPANIES

Victory Theatre (Whiteinch), Ltd.—Registered June 2. Capital, £4,500 in £1 shares. To acquire the Victory Theatre, Dumbarton Road, Whiteinch, Glasgow, etc. The first directors are: Mdme. Marie J. Charlier, 27, Grosvenor Place, Jesmond, Newcastle-on-Tyne; Geo. Palmer, 26, Crowwood Road, Calderbank, Airdrie, kinema proprietor. Solicitor: J. Makepeace, 1, Law Court Chambers, South Shields.

Elsir Cinema, Ltd.—Registered June 5. Capital, £3,000 in 3,000 shares of £1 each. Kinema proprietors, etc. The directors are: Harold Elwood, "Lyndhurst," Gt. Ashfield, Bury St. Edmunds, Suffolk; Geo. F. Sizer, The Green, Scotter, Gainsborough, Lincs. Solicitors: Burton and Dyson, Kirton-in-Lindsey. Registered office: The Green, Scotter, Gainsborough.

Harvey Productions, Ltd.—Registered June 4. Capital, £100 in 100 shares of £1 each. Play and film producers, etc. Nathaniel Tennens, 7, Belsize Grove, W.1, company director, is the first director. Solicitors: H. Fishman and Co., W.1. Registered office: 11, Gt. Newport Street, W.C.2.

E.P.D. Productions, Ltd.—Registered June 2. Capital, £2,500 in 2,000 pref. and 500 ordinary shares of £1 each. To acquire the business carried on by Edward H. Le Mon at Egyptian House, 170, Piccadilly, W.1, as "E.P.D. Productions," manufacturers and agents for kinematograph equipment, film producers and distributors, etc. The subscribers are Edward H. Le Mon, 168, Petts Wood Road, Petts Wood, Kent, film producer; Archibald L. Shrager, F.G.S., A.R.S.M., 13, Craven Hill, W.2, consulting engineer. Solicitors: Tredgold and Idris, 71, Lincolns Inn Fields, W.C.2. Registered office: Egyptian House, 170, Piccadilly, W.1.

FIRST C.M.A. CONFERENCE

The first national conference of the C.M.A. takes place on Sunday, July 4, when consideration will be given to:—

(1) The final draft of the managers' Charter. (2) The draft constitution and rules of the C.M.A. (3) National policy.

Branch Progress

C.M.A. propaganda has been active in the provinces. An enthusiastic meeting at Leeds was arranged by L. J. Mannix, branch president, and G. Brown, the secretary.

Good work is reported at Newcastle, and the Tyneside arrangements include meetings at Middlesbrough and elsewhere.

Liverpool and the Merseyside hold its first meeting next Sunday, June 20, at the Adelphi Hotel, Liverpool, at 11.30 a.m. Mr. O'Brien will be the principal speaker.

Spread-over Releases

Warner are "blacklogging" 12 complete features, states KINE. New York correspondent; this does not include any war films. They have 12 more shooting or preparing, five of which are either war or related to war. All 24 to be available for new season release.

NAMES IN THE NEWS

R. Redvers Smith, who succeeded C. Alexander (now assistant bran[illegible] supervisor under Dave Gilpin) as [illegible] branch manager of Cardiff, has had a distinguished Service career.

He was commissioned in the R.A.F.V.R. in 1940 as [illegible] instructor. In 1942 he was promoted to the rank of Flight-Lieutenant. Having completed 1,500 hours as a pilot, he was subsequently taken off flying duties and became a member of an aircrew Selection Board. Mr. Redvers Smith has just been invalided from the Service as a result of a crash sustained last year and overstrain of health due to excessive flying hours during the early days of the war. He retains the honorary rank of Flight-Lieutenant.

P. E. Shelton, who succeeded Hal King as manager of Odeon's Forester's at Bethnal Green recently, has been in the Trade for many years, 14 of them in management. On discharge from the Indian Army after the last war, he spent 18 months with Tavistock Cinemas and then undertook installation work with Edibell sound. Next he joined B.I.P., for whom, among other things, he played in early talkies. After 8½ years managing halls for the Wainwrights he joined Odeon some 18 months ago. At the outbreak of the present war he was recalled to the Colours from the Officers' Reserve, and after a period with the Royal Fusiliers, was discharged on age grounds.

S. B. Charman, for three years manager of the County, Farncombe, has been promoted to the Odeon at Sudbury, and is succeeded at the County by **C. M. Mulcaster.** Mr. Charman, who had been previously house manager at the Odeon, Elmers End, has 15 years' kinema experience, both on the technical and managerial capacities, and in transferring to Sudbury has the opportunity of resuming the many friendships he made while at the Embassy, North Harrow, seven years ago. At Farncombe he was the recipient of a farewell presentation consisting of a leather wallet containing Treasury notes and Savings Certificates.

S. Beresford Worth has been appointed manager of the Electric Pavilion, Kettering. He joined Gaumont-British as assistant manager in October, 1942, at the Gaumont, Worcester, and was previously with A.B.C. at the Wimbledies, Bristol, and the Royal, Ply[illegible].

E. Mellor, a recent recruit from the Army to the kinema business as assistant manager at the Southall Odeon, is showing considerable talent as a publicity artist, helping Manager R. C. Batt in the preparation of house displays of all kinds.

Philip Hoare, recently appointed assistant manager at the Mile End Odeon, was previously in the Ar[illegible] and is new to the film business.

John F. Gavin, for twelve months assistant manager at the Odeon, Uxbridge, is leaving the Trade for the duration to take up flying duties with the British Overseas Airways Corporation.

He was previously a pilot officer in the Royal New Zealand Air Force, but, after 28 operational sorties, was shot down and was invalided out. He has now sufficiently recovered to pass a medical and hopes to take up civil aviation. His ambition and ship abilities are above the average, and he stresses his happiness with manager Gerry Blake and goes to return to the Industry, where his talent should provide a welcome for him.

Sussex for Policy Committee

THE formation of a Policy Committee was warmly supported by the Sussex branch meeting at which A. J. Sadler presided.

Coun. RANDOLPH RICHARDS, of Eastbourne, senior branch delegate, said there was likely to be terrific strides made by the Industry, especially on the mechanical and electrical side, after the war, and it was this far-reaching development that Mr. Metcalfe had undoubtedly had in mind.

The CHAIRMAN said it was a most important matter for it could deal with present-day conditions as well as post-war progress of the Industry.

F. C. MAPLESDEN declared that now was the time the Industry needed help, and he was critical of the apparent lack of effort in bringing the importance of the Industry to the notice of the Government.

The Kinema Does Matter

"If all the kinemas in the country were closed for a month," he said, "it would awaken the eyes of Mr. Bevin and the other ministers to the importance of the Industry. They want all they can get out of us and give nothing in return," he declared.

"You appeal for a woman or a man and you are told you do not matter, but if a Government Department wants something done you are someone of paramount importance and you can show slides and trailers and help in every possible way, and they may even borrow your kinema. I think this committee could be a great help to the Industry immediately as well as after the war."

S. H. PARSONS said there were a series of matters in which the committee could be of value, such as floor space in studios and the welfare of the Industry in general.

DAN BENJAMIN said the committee ought to be representative of the Industry in all parts of the country as the problems were different according to the areas concerned. He wanted to see Randolph Richards a member of the committee, but on this gentleman's request made no definite nomination at this juncture.

Representation

Mr. MAPLESDEN proposed that as seven members of the committee had been suggested, in addition to the Association's officers, that they should be elected on the basis of representation of one from each of the Commands of the country. The branches in these commands to elect their own representatives.

DAN BENJAMIN seconded and stressed the importance of getting the best men to represent the Industry, especially in a job such as this which required a tremendous amount of time to be devoted to it.

Ultimately, the resolution was withdrawn, and it was decided to leave the actual composition of the special committee to the C.E.A. General Purposes Committee.

Fairer Distribution

There was some criticism of the present methods by which the M. of I. films are issued, and a resolution was passed urging that all bars should be raised and that M. of I. films should be treated as in the open market. This was carried.

Full-Time Work

SHEFFIELD QUERIES 27-HOUR RULE

A DISAGREEMENT between exhibitors and the N.A.T.K.E. was discussed at last Friday's meeting of the C.E.A. Sheffield Branch, over which E. C. Clayton presided.

The Chairman said the N.A.T.K.E. secretary had reported a certain exhibitor for not carrying out the wages agreement in the case of an usherette, and had asked for a meeting of the joint committee of conciliation so that the case might be considered.

At a meeting on June 4 it was stated that a certain picture house—not a central hall—an usherette who worked six nights and two matinées was paid at the rate applicable to a part-time worker, and it was contended by the employees that she was a full-time worker as she worked over 27 hours a week.

Definition Wanted

It was clear, said the Chairman, that the N.A.T.K.E. considered that any person working 27 hours or more per week was a full-time employee. They based that claim on the clause in the Memorandum of Agreement which stated that the working week from Monday to Saturday, inclusive, should not exceed 27 hours for evening employment.

He thought that some exhibitors had been working on the principle that if they did not exceed 27 hours' work in the evenings they were entitled to consider employees as part-time workers. If there were any members who had interpreted the clause differently he would like to know.

As no agreement could be arrived at on the interpretation of the clause it was decided to ask Mr. Fuller and Mr. O'Brien to discuss it.

Members thought this an important matter as a similar clause was in agreements operating in other parts of the country.

Third Generation

The meeting offered congratulations to Arnold R. Favell (secretary) and Mrs. Favell on the birth of a daughter.

Sidmouth Transfer to Mayfair

Two more Devon kinemas—the Grand and the Radway, Sidmouth—have been acquired by the Mayfair Circuit (Control), Ltd. At the local sessions this week they were formally transferred from C. F. Cheshir to Harry Clare, general manager, Mayfair.

Assenting to the transfer, the Chairman (Col. J. E. H. Balfour) paid warm tribute to the satisfactory manner in which they had been conducted under the control of Mr. Cheshir and expressed the hope that the high standard of entertainment would be continued by Mr. Clare and that there would not be "too many of the gangster class of films."

Decorated

Sgt. G. A. Cozens, R.A.F., until August, 1940, employed as a kinema operator at Deal, Kent, has been awarded the D.F.M. for bringing home the bomber he piloted in a raid on Dusseldorf. Incendiaries had wrecked the navigator's cabin and front turret.

The telephone number of Anglo-American's Leeds office has been changed to Leeds 29793-4.

LEEDS FAVOURS POLICY COMMITTEE

Representation Plan Discussed

SATISFACTION was expressed by the Leeds Branch with the favourable reception to the idea of forming a Policy Committee. This had been raised at the last Branch meeting and at the General Council by Charles P. Metcalfe.

The Branch resolved to support the formation of a Policy Committee, with an independent chairman. There was an inclination, too, towards pressing for a minority report, which the Association solicitor had ruled as out of order. It was mentioned that Standing Orders could be suspended to meet the situation, but Mr. Metcalfe thought it better to form the committee first.

C. P. METCALFE told the branch that while he thought that officers of the Association might serve *ex-officio* he felt that the committee should not be primarily concerned with the officers, with the President automatically in the chair.

One reason was the pressure of work on the executive; the committee should not be affected by pressure of General Council business, and should make its own time for meetings, when, of course, some of the officials might be away. He thought the committee should keep its own minutes and that an independent chairman would help towards continuity of policy which would be much more helpful than a change each time a new president came along, particularly as the president had so much to do.

Branch Views Wanted

Mr. METCALFE added that the General Council sought Branch views *re* the formation of the committee. There were various suggestions from a representative for each Branch, which would make it just another General Purposes Committee, to splitting up the country into seven areas with a representative each. He thought the circuits should have two representatives, one for each of the major interests.

An Artificial Shortage?

Pronounced feeling was evident that it was wrong to hold up films for future release when there was obviously a shortage of product, and particularly in relation to British films.

HARRY HOPKINS, who raised this at the General Council said it was serious that shipping space was being used, as declared by one company, to work up a reserve. This was creating an artificial shortage, when pressure was being exerted for extended playing time.

Kinemas used to bi-weekly changes were pressed to show certain films for a full week, and old films were reissued to keep up the revenue of the renters. They must be particularly concerned when British pictures were being included in this hoarding of reserves.

When Mr. HYLTON commented that this was a matter for the Board of Trade C. P. METCALFE assured him that something was being done in this direction. The practice was particularly wrong in respect of British films, which were made for quota purposes.

Children's Matinées

Following the announcement of children's matinées in connection with the Leeds Holidays-at-Home Scheme, E. M. RUSH (secretary) wrote to the Chief Constable asking whether this inferred that the original order in Leeds had been rescinded.

The reply was that the problem was not a local one, and that the head office of the Association should take it up with the Home Office for a ruling.

Mr. HYLTON pointed out that some local authorities have never interfered with children's matinées. That might be because orders applied to certain areas.

Mr. METCALFE reminded the meeting that it was the declared policy of the General Council that children's matinées be discarded. It was agreed to notify the General Secretary, so that if any further action was needed, as raised by Harry Hopkins, the branch delegates could pursue it at the next General Council meeting.

Severe Training

When a circular from the Yorkshire Council for Further Education *re* proposals affecting the County Advisory Committee on Electrical Engineering was brought up it was agreed that the course suggested for projectionists was very exacting.

One member pointed out that it was similar to the electrical engineering course at the University. Members of the Branch felt that the scheme should be modified as in its present state projectionists might be more afraid than encouraged.

C. H. WHINCUP, the chairman, and Mr. RUSH explained that they asked for a modified syllabus when they attended a meeting. It was left for them to urge this again at a future meeting.

Not Opportune

When the suggested formation of a committee to collect statistics of the Industry, at a cost of £10,000, to be borne jointly by the C.E.A., the K.R.S., and the B.F.P.A. was brought to the attention of the Leeds branch it was agreed that the present time was hardly opportune to secure a fair reflex of the many questions embraced in the proposal. The abnormal conditions meant, it was felt, that the information would not be conclusive, and the feeling prevailed that it would be better to wait until normal circumstances prevailed.

Employees' Hours

It was reported to the Leeds Branch of the C.E.A. that nothing had materialised from the meeting of the Negotiating Committee with the N.A.T.K.E. *re* Sunday opening.

The CHAIRMAN said that lengthy discussions took place, but nothing was achieved. The N.A.T.K.E. put forward reduced week-day working hours from six to five, with the same money for five days and extra pay for Sundays. The Association representatives disagreed and no alternative suggestions were offered.

JARRATT BOOKS EALING'S "CLOSE QUARTERS"

"Close Quarters," the Crown Film Unit production to be Trade shown by Ealing Distribution at Studio One, Oxford Street, on June 29, has been booked by Cmdr. A. W. Jarratt for an extended run at the Regal, Marble Arch, as from Friday, June 25.

The film will also play the entire A.B.C. Circuit, London release being as follows: North-West, September 6; North-East, September 13; South, September 20.

Caroline Trayler, 18-year-old usherette employed at the Central Picture Theatre, Folkestone, was found dead in an empty shop in the town on Thursday last week. She had been missing from home since Whit-Monday. The inquest has been postponed until June 30.

New Films at a Glance

Title and Renter.	R.T. and Cert.	Stars.	Remarks.	Box-Office Angle.
China (Paramount)—American.	79 min. (A)	Loretta Young, Alan Ladd, William Bendix.	Thrilling, actionful Sino-Japanese war adventure melodrama. Story straightforward, human angle strong and thrills spectacular. Star and title values obvious.	Very good popular booking. Hardly suitable for youngsters.
†**Crash Dive** (20th Century-Fox)—American.	105 min. (U)	Tyrone Power, Anne Baxter, Dana Andrews.	Spectacular submarine warfare adventure melodrama, photographed in Technicolor. Story actionful and popular, acting natural and thrills terrific.	Excellent general booking. Great for youngsters.
I Walked with a Zombie (RKO-Radio)—American	68 min. (A)	James Ellison, Frances Dee, Tom Conway.	Supernatural melodrama with a West Indies setting. Story vague and fantastic, but title good.	Title thriller for the unsophisticated. Not for children.
Jailbirds (Ealing Dist.)—American.	57 min. (U)	Stan Laurel, Oliver Hardy.	Big-house comedy burlesque, originally reviewed in the KINE. issue of April 23, 1931.	Capital revival for the masses, family and youngsters.
***Man Who Could Work Miracles, The.** (Premier)—British.	80 min. (U)	Roland Young, Ralph Richardson, Joan Gardner.	Brilliant screen conception of Wells' fantasy. Provides thought for the sophisticated and thrills and humour for the masses. First reviewed in KINE. July 30, 1936.	Sound, profitable booking for all classes.
***Men Are Not Gods** (British Lion)—American.	89 min. (A)	Miriam Hopkins, Rex Harrison, Gertrude Lawrence.	Modern triangle drama on an Othello theme, originally reviewed, Dec. 3, 1936.	Good revival, particularly for good and high-class halls. Hardly for youngsters.
They Came to Blow Up America. (20th Century-Fox)—American.	74 min. (U)	George Sanders, Anna Sten, Ward Bond.	Espionage romantic melodrama, story far-fetched, but action fast, thrills serial-like and star and title values obvious.	Action programmer for the populars. Will appeal to youngsters.
***Undercover** (United Artists)—British.	79 min. (A)	John Clements, Tom Walls, Mary Morris.	Underground melodrama set in Nazi-occupied Jugoslavia. Story familiar, but action fast and thrills colourful.	Reliable British adventure programmer. Safe for youngsters.

* A British Picture. † Technicolor.

REVIEWS FOR SHOWMEN

China

Paramount. American (A). Directed by John Farrow. Featuring Loretta Young, Alan Ladd and William Bendix. 7,098 feet. Release July 5.

THRILLING, actionful, heart-searing and warming Sino-Japanese war adventure melodrama. The salient rehabilitation theme, a sturdy perennial, is planted in the good earth of stricken China and the sensitive and prolific soil, expertly worked by its box-office cast and shrewd and experienced director, enables its highly coloured fruits to acquire an intelligent, as well as popular and exciting, flavour. It's arresting "thick-ear." Very good popular booking, one with the right credentials.

Story.—Mr. Jones, a slick guy, and Johnny Sparrow, his burly but big-hearted partner, make large profits by selling petrol in the wilds of China to Japanese guerillas. During an air raid they give a lift to Carolyn Grant, an American teacher, and her Chinese girl students. Johnny also takes a homeless baby under his wing. Later, the Japanese kill a farmer, his wife and the baby and assault one of the students. Their atrocities awaken Mr. Jones's conscience, and, after avenging the death of the innocents, he, Johnny and Carolyn plan to blow up a bridge on an important arterial and with it a Japanese mechanised column. They succeed, but their success costs the reformed Mr. Jones his life and a happy future with Carolyn.

Acting.—Loretta Young gives a sincere, natural and vital portrayal as Carolyn, Alan Ladd will increase his fan mail as the rehabilitated Mr. Jones, and Mr. Bendix makes the most of the welcome light relief as Johnny. The Chinese characters, too, are cleverly and naturally portrayed.

Production.—The picture does not pull its punches, but, although its indictment of the cruel and ruthless Japanese way of war is, to put it mildly, grim, it still finds time to pay an appropriate tribute to the courage and valour of the Chinese and indulge in tender and idyllic romance. It also rigidly respects the Mosaic law in the fashioning of its spectacular climax. The "hero" pays his debt to decency in no uncertain manner. It effectively cloaks its cliches in human and thrilling by-play. It is an intelligent and well-balanced, if tough, picture, and a woman's one at that! Moreover, it should further increase the growing box-office stature of Alan Ladd.

Points of Appeal.—Stern, exciting, morally sound story, realistic backgrounds and thrills, very good characterisation, popular romantic angle, intriguing title and box-office stars.

Crash Dive

20th Century-Fox. American (U). Photographed in Technicolor. Featuring Tyrone Power, Anne Baxter and Dana Andrews. 9,449 feet. Release not fixed.

SPECTACULAR submarine warfare adventure melodrama, photographed in glorious Technicolor, devised in circumstances that permit engaging, if evergreen, triangle romance to be logically superimposed on a breathless basic yarn of hazardous operations in enemy waters and a daring assault on a secret Q-boat base. The clean, refreshingly ingenuous heart interest will appeal to the women, the many suspenseful highlights, culminating in a terrific Commando raid climax, to the men, and the glamour of Technicolor to all. Finally, there are big title and star values substantially to underwrite the infallible good things. Excellent general booking, one of the biggest box-office certainties to date.

Story.—Ward Stewart, a young lieutenant, is transferred to the submarines, and on a week-end leave before taking up his new duties falls for Jean Hewlitt. Although engaged to another, she finds it difficult to resist Ward. Ward and Dewey Connors, his commander, sail for enemy waters. They sight, outwit and sink a Nazi Q-boat, and Dewey earns promotion. During their next leave Ward discovers that Jean is Dewey's girl and she that she loves Ward and not Dewey. Before the tangle can be straightened out Ward and Dewey sail again. There is slight bitterness in Dewey's heart, but a daring and successful Commando raid on a secret Q-boat base paves a spectacular way to a traditional happy ending.

Acting.—Tyrone Power makes an audacious and likeable Ward, Dana Andrews is good in contrast as the more taciturn Dewey, and Anne Baxter displays spirit as well as picture post-card beauty as Jean. James Gleason, Dame May Whitty and Ben Carter also register in direct support.

Production.—Although novelettish rather than novel, the romantic theme is naturally portrayed and effectively interlaced with spectacular sea war thrills. Patrons will not fail to rise to masterly showmanship and spell-binding stagecraft of the production. The scenes in which the tables are turned on the Nazi Q-boat, following a crash dive to the violent accompaniment of depth charges, the successful Commando raid, led by Ward, on the secret Q-boat base, the blowing up of oil and petrol depositories, the destruction of wireless installations, the swim back through flaming waters and the steering of the submarine out of minefields with its conning tower shattered and Dewey acting as human periscope are terrific, but they are only the half of it. The other is its authentic and inspiring detail, its appropriate comedy relief, furnished by a patriotic nigger rating, and the ease with which it wears its heart in full view on its sleeve. Its Technicolor photography, both above and under water, is the last word. In short, it's the glittering gilt-edged box-office proposition that the opposition always seems to get.

Points of Appeal.—Crowded, inspiring and exciting story, human and patriotic angles, natural and versatile characterisation, big thrills, terrific climax and box-office title and stars.

Continued on page 29

THIS LAND IS MINE
RADIO PICTURES

CHARLES LAUGHTON · M

This Land is Mine

GEORGE SANDERS
WALTER SLEZAK
KENT SMITH....

A JEAN RENOIR-DUDLEY NICHOLS PRODUCTION

DIRECTED BY JEAN RENOIR · SCREEN PLAY BY DUDLEY NICHOLS

LONDON TRADE SHOW

RIALTO, TODAY, THURSDAY, JUNE 24, 10.30 a.m.

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Forum	TUESDAY, JUNE 29
NOTTINGHAM	Carlton	TUESDAY, JUNE 29
CARDIFF	Olympia	TUESDAY, JUNE 29
GLASGOW	Regal	TUESDAY, JUNE 29
LEEDS	Ritz	TUESDAY, JUNE 29
SHEFFIELD	Hippodrome	TUESDAY, JUNE 29
LIVERPOOL	Forum	TUESDAY, JUNE 29
MANCHESTER	Gaumont	TUESDAY, JUNE 29
NEWCASTLE	Haymarket	TUESDAY, JUNE 29

RKO RADIO PICTURES

RECORDED BY R.C.A. PHOTOPHONE SYSTEM

MAUREEN O'HARA

WALK
JAMES ELLISON
FRANCES DEE
TOM CONWAY
Produced by VAL LEWTON
Directed by JACQUES TOURNEUR
PROVINCIAL TRADE SHOWS
BIRMINGHAM West End - WED., JUNE 30 10.30 a.m.
NOTTINGHAM Scala - - WED., JUNE 30 10.30 a.m.
CARDIFF - Empire - WED., JUNE 30 10.30 a.m.
GLASGOW - Picture House WED., JUNE 30 10.30 a.m.
LEEDS - - Scala - - WED., JUNE 30 10.30 a.m.
SHEFFIELD - Union Street - WED., JUNE 30 10.30 a.m.
LIVERPOOL - Trocadero - WED., JUNE 30 10.30 a.m.
MANCHESTER Theatre Royal WED., JUNE 30 10.30 a.m.

The most thrilling entertainment ever made . . . It's a box-office certainty from its powerful opening, through its absorbing love story . . . to its sensationally exciting conclusion

ZOMBIE

RKO RADIO PICTURES

SCREEN PLAY BY CURT SIODMAK AND ARDEL WRAY

The FALCON STRIKES BACK

WITH

TOM CONWAY

and

HARRIET HILLIARD
JANE RANDOLPH
EDGAR KENNEDY
CLIFF EDWARDS

PRODUCED BY MAURICE GERAGHTY
DIRECTED BY EDWARD DMYTRYK
SCREEN PLAY BY EDWARD DEIN & GERALD GERAGHTY
STORY BY STUART PALMER - BASED ON THE CHARACTER CREATED BY MICHAEL ARLEN

To be TRADE SHOWN in all Provincial Centres on Friday, July 2, at 10.30 a.m.

Petticoat Larceny

WITH

Ruth **WARRICK** · *Joan* **CARROLL** · *Walter* **REED**

WALLY BROWN · TOM KENNEDY
JIMMY CONLIN · VINCE BARNETT
PAUL GUILFOYLE

PRODUCED BY BERT GILROY · DIRECTED BY BEN HOLMES
SCREEN PLAY BY JACK TOWNLEY AND STUART PALMER

TRADE SHOW RKO PRIVATE THEATRE
FRIDAY, JUNE 25 at 10·30 am

Continued from page 22

They Came to Blow Up America

20th Century-Fox. American (U). Directed by Edward Ludwig. Featuring George Sanders, Anna Sten and Ward Bond. 6,585 feet. Release not fixed.

ESPIONAGE romantic melodrama, obviously suggested by a recent spy trial conducted in America, telling how a loyal and courageous F.B.I. man of German parentage frustrates a plot to plant saboteurs in the U.S.A. The major part of the action takes place in Germany, but the Nazis are too easily hoodwinked by the hero, who, incidentally, poses as a Nazi, to aspire to convincing, let alone exciting, underground entertainment. Title and star values are its strongest suit. Topical action programmer, mainly for the "populars."

Story. — Carl Steelman, an American Government agent, is secretly assigned to report on the activities of a Nazi underground group. During a raid on their meeting place Reiker, one of the leaders who is about to return to Germany for special training in a Nazi school for sabotage, is killed. Carl assumes Reiker's identity and goes to Berlin. He attends the school and rapidly gains the confidence of the Gestapo. He also has a hectic meeting with Reiker's wife and has an unpleasant lesson in how the Gestapo treats anti-Nazi women.

Later, he is sent back to America in a submarine, together with eight other apt pupils, to await instructions. Just as they reach the American coast his identity is discovered, but he manages to get away, blow up the submarine and turn in the saboteurs. His assignment over, he returns to his anxious German-born but loyal American parents.

Acting.—George Sanders acts with plenty of assurance as Carl, but fails to get completely away with the extravagant rôle. Poldy Dur impresses for a few brief moments as a shy, yet determined anti-Nazi, and so do Ludwig Stossel and Elsa Janssen, as Carl's parents, but otherwise the supporting characterisation fails to impress.

Production.—One or two sincere and moving touches spring from the predicament of the hero's loyal alien parents, but the main espionage action, with its pseudo-Berlin background, frequently borders on the ludicrous because of its failure to credit the Gestapo with the slightest intelligence. The ease with which the hero outwits the Nazis suggests that to commit murder and sabotage in Nazi Germany is like stealing candy from kids. Unfortunately for the film only kids will believe it or be thrilled by it. We will leave it at that and to its obvious title and star values.

Points of Appeal.—Actionful story, serial-like thrills, intriguing title and star values.

Undercover

United Artists. British (A). Directed by Sergei Nolbandov. Featuring John Clements, Tom Walls and Mary Morris. 7,162 feet. Release not fixed.

BOLD underground melodrama, describing heroic guerilla resistance deep in the heart of Nazi-occupied Jugoslavia. The plot, which mainly pivots on the exuberant machinations of a staunch old farmer and his two stalwart sons, is not particularly original, neither is it crystal clear, but it gets a move on and uses up plenty of ammunition.

The many hectic hand-to-hand encounters and spectacular skirmishes, with the odds, as usual, slightly in favour of the tortured and intimidated peasants, invest it with considerable mass and schoolboy appeal. Its biggest snag is that it is well at the back of the "undercover" parade. Reliable British adventure programmer for the industrial element.

Story.—While Kossan Petrovitch, an old farmer, and Maria, his wife, are celebrating their wedding anniversary on their farm with their two sons, Milosh an Army officer, and Stevan a doctor, and Anna, Milosh's schoolteacher wife, word comes through that the Nazis have invaded their country. Milosh promptly becomes the leader of a guerilla band, while Stevan acts as espionage agent for a Belgrade clinic.

The guerillas badly wound General Von Staengel, the military governor, and as an act of reprisal the Nazis shoot a number of schoolchildren. Later, Stevan performs a successful operation on Von Staengel, and, after gaining his patient's confidence and glancing at the Nazi time-table, plots to blow up a munitions and troop train. Kossan co-operates and although the success of their venture costs them their lives, it holds up the Nazi reinforcements long enough for Milosh and his guerillas to wipe out an army of occupation. And so the struggle goes on, and how it goes on!

Acting.—Stephen Murray impresses as Stevan and John Clements meets all demands in the comparatively small rôle of Milosh, but Tom Walls is a little too Blimpish as Kossan. Godfrey Tearle is the best of the undistinguished rest.

Production.—The script is no work of genius. It contains a clumsy anti-climax—interest virtually ends when the train blows up—seldom departs from the orthodox when pitting the guerillas against the Nazis, for practically every encounter is a foregone conclusion, nor is it too clear when it does get out into the open. It also indulges in a number of violent clichés.

There is, however, a bright, or rather exciting, side, and it is this, represented by the more equal skirmishes, that entitles it to the benefit of many doubts. In other words, it is, in spite of its "A" certificate and unblushing "Chetnikery," robust adventure fare for juveniles and adolescents.

Points of Appeal.—Spirited action, colourful atmosphere, spectacular thrills, good title and popular cast.

I Walked With a Zombie

RKO-Radio. American (A). Directed by Jacques Tourneur. Featuring James Ellison, Frances Dee and Tom Conway. 6,186 feet. Release not fixed.

SUPERNATURAL melodrama with a West Indies setting, recounting the strange and eerie experiences, culminating with traditional romance, of a girl sent to nurse a young woman suspected of being a Zombie. The extravagant basic triangle story is heavily dressed in even more extravagant hocus pocus and as a result the play is a little too far-fetched to thrill intelligent audiences and yet not exciting enough to chill the spines of the masses. Nevertheless, title and star values prevent it from falling too heavily between two stools. Title thriller, with catch-penny potentialities for industrial halls.

Story.—Betsy Connell, an attractive nurse, is engaged to attend the wife of Paul Holland, a planter in the West Indies. She discovers that the condition of Jessica, her patient, has been brought about by Mrs. Rand, her mother-in-law, who has been dabbling in Voodooism and has used the supernatural to prevent illicit romance between Jessica and Wesley Rand, Paul's half-brother. Betsy falls in love with Paul, but does her best to find a cure for Jessica. Her inevitable failure leads to further complications, but in the end Wesley conveniently takes Jessica's life and then his own.

Acting.—James Ellison, Frances Dee, Tom Conway and Edith Barrett do all that is possible as Wesley, Betsy, Paul and Mrs. Rand, but have all their work cut out to keep the story fundamentals in clear perspective.

Production.—The trouble with this play is that its salient theme is overdressed and under developed.

The squeezing out of the human element takes the meaning out of many of the thrills and, at the same time, their punch. When all is seen, said and done, it is a hollow rather than horrific illusion. Title values are, as we have already pointed out, its main selling angle.

Points of Appeal.—Title and cast.

REISSUES

Jailbirds

Ealing Distribution, Ltd. American (U). Directed by Hal Roach. Featuring Laurel and Hardy. 5,097 feet. Release not fixed.

SPECTACULAR big house burlesque, originally Trade shown by M-G-M and reviewed in the KINE. issue of April 23, 1931. It clicked with a bang at the popular box-office at the first time of asking, and, in spite of slight technical evidence of its age, should register again. Its many exuberant laughs, born of hearty slapstick, are just what the moment needs, and its stars are as popular as ever. Capital revival, especially for the family and industrial and juvenile audiences.

The Man Who Could Work Miracles

Premier Distributors. British (U). Directed by Lothar Mendes. Featuring Roland Young, Ralph Richardson and Joan Gardner. 7,300 feet. Release not fixed.

THIS brilliant screen adaptation of H. G. Wells's fantastic story of a little man who became an experiment of the immortals and so found himself granted the faculty of performing miracles provides a rich combination of entertainment and a source of much thoughtful consideration. The mixture is so well compounded that it has an appeal for all classes in the audience and as a reissue should find a welcome acceptance.

Previously reviewed in the KINE. WEEKLY, July 30, 1936.

Men Are Not Gods

British Lion. British (A). Directed by Walter Reisch. Featuring Miriam Hopkins, Rex Harrison and Gertrude Lawrence. 8,105 feet. Release not fixed.

TRIANGLE melodrama, with a colourful theatre world setting, turning on Shakespeare's "Othello." Originally released by United Artists and reviewed in the KINE. of December 3, 1936, it was criticised for its rather novelettish story, but praised for its polished acting and technical presentation. It was also credited with considerable feminine appeal. Balance indicated a good general booking. We have re-reviewed it and still think the same. An attractive revival, particularly for good- and high-class halls.

SHORTS OF THE WEEK

COLUMBIA

OLD AND NEW ORLEANS. American (U). One reel. Release not fixed.—Interesting picturesque and instructive travel short, effectively contrasting old and New Orleans. Commentary, photography and editing good. First-rate general fill-up.

M-G-M

†*THE EARLY BIRD DOOD IT. Cartoon. Technicolor. American (U). 793 feet. Release not fixed.*—Consistent series of laughs for the youngsters, smiles from the grown-ups; in fact, amusement for everybody, caused by the antics of a clever worm, a cleverer fowl and a persistent cat.

FAMILY TROUBLES. American (U). 981 feet. Release not fixed.—The committee of "Our Gang," in endeavouring to rectify the troubles of one of their small female members, put the cat among the pigeons, but eventually succeed in restoring happiness in a happy picture.

†*CHIPS OFF THE OLD BLOCK. Technicolor cartoon. American (U). 726 feet. Release not fixed.*—When Butch the cat finds a litter of his progeny deposited upon the doorstep he takes measures to conceal his fatherhood from his mistress. His futile efforts provide much humour. Excellent fun for the youngsters.

† In Colour.

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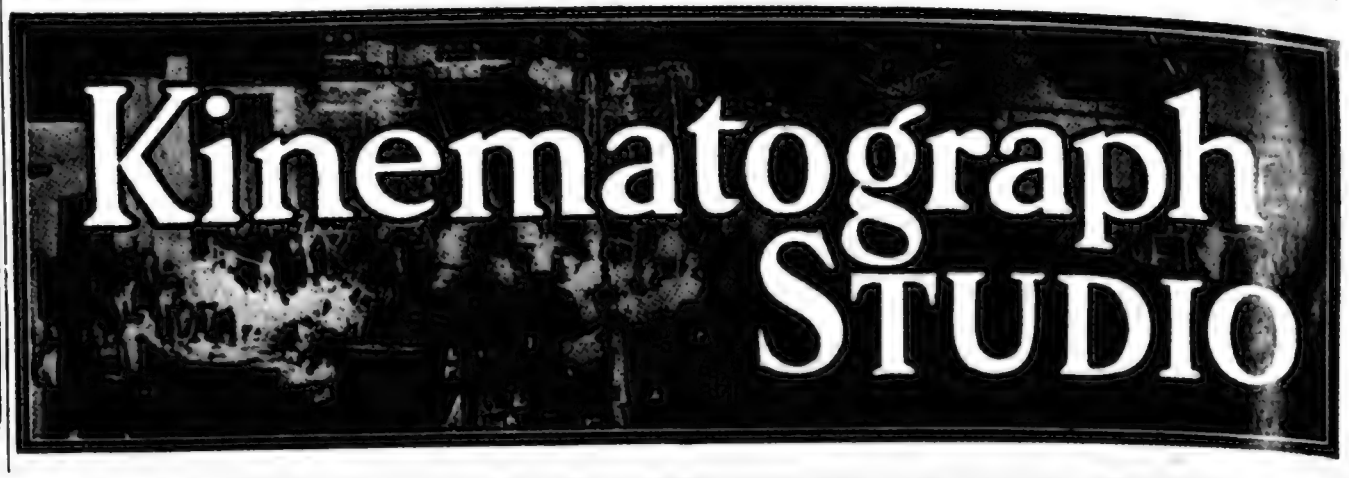

SAVE PRODUCTION TIME

Economy in Floor Space Will Mean Fewer Quota Defaults

By P. L. MANNOCK

WE want more five-week production schedules and fewer nine-week ones. I say this in the interest of British films as a whole. In these difficult days the problem of output is in need of even more "rationalisation" than it has already had, and I suggest that in this direction lies a partial solution of the difficulties that beset every end of the Industry as regards native product.

I estimate that a careful control on the basis on which our limited studio floors are occupied might easily increase the aggregate number of pictures made by anything up to 20 per cent.

In recent months we have all seen a few British films which have taken a long time to make. Some of them, indeed, have proved too long in their final form. One in particular—admitted on all sides to be a fine picture—was actually proclaimed in its publicity as the longest British picture ever made.

To me this indicates an utterly wrong psychology in times like these. For years it has been presumed that there is, somehow or other, a positive virtue and merit in the mere fact of length. I have never been able to see it. To-day it has no virtue whatsoever; and to its detriments must now be added the practical objection that the making of an over-long subject keeps other producers off the floor.

THE exhibitor has a direct interest in the maximum number of British pictures being made. He has a quota to fulfil; he would rather not default; but in hundreds of cases cannot help himself. It must be galling to find himself barred from showing a long British picture, when he knows that two pictures could have been made in the same period on that particular studio floor.

Of course, the inordinate length of time a film is on the floor may not be due to its ultimately lengthy footage. It may be because of imperfect organisation—which, in most cases, is due to faulty, muddled or tardy scripting. How much of this still exists? It is too much to assume that it is extinct. Here is a matter which the A.C.T. might consider, especially as an overlong production delays the employment of technicians.

PERISH the thought that I should advocate any return to the vicious days of "quickies," but several projects seem to be afoot for the making of big-scale subjects which used to take months to bring into being. These need careful watching if they are going to be put in hand. This is a time when producers should curb their ambition, when it resolves itself into holding up other British units indefinitely. I can visualise a "monopoly" peril of a widely different kind from that which is causing concern elsewhere.

Gone for ever, I hope, are the crazy days of squandermania in British studios, when money and time seemed equally unlimited. Many of us can recall one or two gentlemen whose re-entry into our studios in this year of grace would be little short of a scandal. But the very fact that British films are now in much more responsible hands as regards organisation is an additional reason why the conservation of studio space and activity should have due regard to the limit of time any one subject should take up in its making.

THREE years ago I started in these pages warning the Industry against too many war subjects, and ever since it has become something of a crusade. My notions, I know, were regarded with scepticism. Supposing I had predicted a day when the C.E.A. would cable the Hays office a protest on those lines! I should have been regarded as a crazy fanatic. Yet it has happened.

From Adolphe Menjou last week I learned that the reaction has already begun in Hollywood. "Our audiences are now beginning to reach for their hats when a war film comes on," he assured me. "In fact we call them Stetson pictures now." British studios, please note.

Garbo Signed by Pascal

Greta Garbo is expected in England within a few weeks to star in the film version of Bernard Shaw's "Saint Joan."

It is to be produced at Denham by Gabriel Pascal.

George Formby in BELL BOTTOM GEORGE (Columbia)

FORMBY UNIT AT FLEETWOOD

Fleetwood, home of the trawlermen, is the location chosen by Columbia for the exterior scenes of the latest George Formby film "Bell Bottom George." The unit, with producer and director Marcel Varnel, will go North in early July.

Scenes at Fleetwood will be done mostly at sea, where George has exciting misadventures in a speed-boat in a wild race to reach the admiral's ship before a bunch of Nazi spies can do their dirty work. Also in the speed-boat will be Anne Firth, in the role of his Wren sweetheart, and she is looking forward to the location with some trepidation as in the final scene all the principals are flung into the water after a collision with a drifter. In this damp and embarassing situation, George and Anne manage to conclude their romance. A new addition to the unit is Lieutenant-Commander Hugh Longdon, R.N., who is acting as naval adviser.

Meanwhile, in Gainsborough Studios, Varnel is making excellent progress. The highlight of the past week's schedule was the filming of George's adventures in a hammock (a real-life sailor on the set said he never knew before there were so many different ways to fall out of one), and the recording of two of the film's song hits—"It Serves You Right You Shouldn't Have Joined," a rollocking song in march tempo, which has caught on with the entire studio, and "If I Had a Girl Like You," the romantic number of the film.

Cecil Musk, well-known shorts director, has been appointed to the board of directors of Merton Park Studios.

N. African Coup to be Filmed

GEORGE KING'S NEW SUBJECTS

THE first of the two new George King productions, "Candlelight in Algiers" will take the floor at Teddington on July 26.

The story is a dramatic behind-the-scenes history of the "lonely house," the secret rendezvous on the Algerian coast where Eisenhower's deputy, General Mark Clark, landed by British submarine to meet friendly French officers, a meeting which shortly afterwards enabled our North Africa "invasion" to be made with so little opposition and such overwhelming success.

The story is told by an American girl who finds herself unwittingly involved in a cross-section of the intrigue and counter-espionage which so nearly resulted in the candle not being lit, the candle set in a high window of that lonely house which was the signal for the safe landing of that daring mission of American and British officers.

It is likely that a famous American star will play the part of the girl, and if conditions permit it is hoped that a unit will be able to visit Algiers to obtain authentic backgrounds.

Whilst Brock Williams is finalising the script of "Candlelight in Algiers," George King is pushing ahead with the immensely detailed preparations necessary for the already announced George Edwardes' subject, which follows into production in the early Autumn.

Old Panton St. Reconstructed at the Bush

PANTON STREET, Haymarket, 1870, is current scene of action in Gainsborough's "Fanny by Gaslight" in its third week at Shepherd's Bush, with Anthony Asquith directing, Edward Black producing, and Maurice Ostrer in charge of production.

Michael Sadleir, author of the best-seller on which the film is based, visited the studio this week to see the set of the "Happy Warrior" night haunt in Art Director John Bryan's picturesque reconstruction of old Panton Street. Here the film story begins.

Arthur Crabtree's camera on a crane pans from a gas jet in a street lamp, down over the facade of the tavern, meets the daylight of Panton Street, and collects the impressions of the busy little thoroughfare; elderly tipplers emerging from the saloon, a dog idling about the cobbles, paper blowing along the gutter, bustled shoppers passing by, and young Fanny (played by Ann Stephens) and her friend Lucy (Gloria Sydney) playing ball along the pavement.

Suddenly the ball bounces down the dark steps into the more sinister part of her foster-father's establishment, the night haunt known as Hopwood's Shades. Dared to retrieve her ball from this forbidden territory, Fanny descends into the Shades, and the drama of her life begins.

FREND RESUMES AT EALING

"San Demetrio"

Director Charles Frend has returned to Ealing to resume work on "San Demetrio, London" after an absence of six weeks following an operation for acute appendicitis. Last week he spent recuperating in the country with Michael Balcon, producer of the film. He takes over again from associate producer Robert Hamer, who acted as director in his absence.

"Abandon Ship!"

"Abandon Ship!"—the cry most dreaded by every seaman—was the order during the filming on "San Demetrio, London."

The unequal struggle between the tanker "San Demetrio" and the German pocket battleship "Von Scheer" is over. Shells, raining on the tanker's decks, have battered her beyond recognition. Her engines are paralysed, her entire length seething with flames. Her crew have fought desperately to save her, but even their courage has proved no match for the deadly might of the raider. Sadly, her captain (Arthur Young) gives the order to abandon ship, for the tanker carries a cargo of petrol.

As he gives a final look round, whispering farewell to his tortured ship, he guesses nothing of the exploit that is to make the ship famous in the history of sea warfare—the reboarding of her by sixteen of her crew and the subsequent navigation to Britain after a nightmare journey of 900 miles.

David Lean, director of Noel Coward's film in Technicolor TH.S HAPPY BREED, chatting to associate producer Anthony Havelock-Allan (Noel Coward-Two Cities)

A SUBURBAN CHRISTMAS

Scope for Vivid Technicolor

Last week the "composite" house on Stage Five at Denham was moved bodily and re-erected on Stage Three. So far the unit working on the Noel Coward-Two Cities film, "This Happy Breed," have shot all the more intimate scenes in the little house known in the story as "No. 17, Sycamore Road, Clapham." Stage Five, the biggest in the studios, was wanted for the erection of sets which will be required later in the film.

David Lean directing, the film has progressed to the "Christmas party" sequences, where Robert Newton and Celia Johnson, as his wife "Ethel," gather their family round them in the little parlour. This made an ideal set-up for Technicolor filming, for last week's scenes had the festive gaiety and glow we all remember as pre-austerity.

On the set were John Mills in his naval uniform as the "boy next door." John Blythe, the son of the house, Alison Leggatt as "Aunt Sylvia" (being wistful and ridiculous and very amusing), Eileen Erskine, Betty Fleetwood, and Guy Verney.

Tall, boyish John Owers, who plays a heroic seaman in "San Demetrio, London," has served during the war in the Merchant Navy and the Royal Navy, from both of which he has been discharged owing to injuries received during the evacuation of France.

"THE SHIPBUILDERS"

Interiors Shooting at National

While a camera unit has been up on Clydeside filming location shots for British National's "The Shipbuilders," work has been going ahead on interiors at Elstree with Clive Brook and Morland Grahame featured. In addition to scenes in the shipbuilder's office, shots were filmed in a realistic and thirst-provoking Glasgow pub.

Oswald Mitchell has now a completed script of the next "Mother Riley" subject called "Old Mother Riley Overseas." One of the many hilarious incidents will include a symphony concert in which the old lady accidentally finds herself the star. Lucan and McShane are on tour at the moment, but have arranged dates so that they can take the floor at Boreham Wood immediately following "The Shipbuilders."

A MODERN STUDIO IN LONDON

Viking Films' New Facilities

BARELY a quarter of an hour's bus ride from Piccadilly Circus is a quiet *cul de sac* rejoicing in the restful title of St. Mary Abbots Close. One turns into it from the busy stream of traffic along Kensington Road, to be impressed with its almost cloistered quiet. Here Viking Films, whose achievements in picture and sound production are so well known in film circles has set up its new home.

The premises were formerly three dwelling-houses at the rear of which a spacious sculptor's studio offered the facilities which recording and re-recording demand. No sound of traffic along the road near at hand reaches the studios, which have been specially treated to ensure the necessary freedom from exterior sound.

A KINE. representative who visited the newly opened premises was taken round the building by Eric Humphriss, the recording expert of Viking Films, who, among many experiences with his Viking recorder, has secured remarkably faithful sound beneath the ocean in a British submarine.

Mr. Humphriss, who is well known throughout the production side of British films, combines the expert technician with the artist who has written scripts and directed scenes, and thus has a knowledge of the requirements of a film and its pictorial as well as its sound side.

He has re-planned the premises with a view to making as much as possible of pleasing architectural features for inclusion in pictures while keeping in mind the important requirements of sound recording.

The spacious main recording studio has been acoustically treated with felt and rock wool, and a projection booth is being erected in which projectors with double heads facilitate the work to be carried on. A slightly smaller studio adjoining (still housing for a time one or two massive marble groups) is also available for various purposes.

Thoughtful planning has made domestic rooms in the houses available as dressing and rest rooms for

Continued in previous column

artistes, offices, laboratories, storerooms and the like, and with equipment fully in operation the work carried on at St. Mary Abbots Close promises to be thoroughly well organised and expedited.

Viking Films has a good deal of work in hand at the present time with a prospect of more in the immediate future. The record of the company in the past and the increased facilities made possible at the new address give promise of a busy successful future.

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Frank Randle in a scene from SOMEWHERE IN CIVVIES (Butcher)

"SOMEWHERE IN CIVVIES" SOON

New Butcher Comedy

Frank Randle, versatile comedian of Butcher's series of "Somewhere" comedies, has been having a gruelling time during the making of "Somewhere in Civvies" at Riverside. Aided and abetted by Director Maclean Rogers, George ("What's the matter with chew") Doonan has put over many fast ones in efforts to accomplish work of an extremely murky character with Frank as his victim.

The closing scenes of this great contest of Randle *versus* Doonan are now being fought out in a palatial mansion where neither appearances nor disappearances are all that they may seem. Studio Manager Laurie and his staff have overcome war time difficulties in conjuring up devices, such as trick staircases with which to aid Doonan in his foul designs.

After viewing the rushes, F. W. Baker confidently claims that "Somewhere in Civvies" will transcend the great popularity achieved by "Somewhere on Leave" and the other comedies of this series. The picture certainly lacks nothing in regard to popular star names as Frank Randle is supported by George Doonan and Suzette Tarri, Hay Petrie, H. F. Maltby, Grey Blake, Nancy O'Neil, Joss Ambler and many other front-rank performers from the screen, the wireless and the stage.

Bert Aza, Ltd., stage and film agents, have returned to their old address at 22, Charing Cross Road, W.C.2. Telephone Temple Bar 0222-3.

Continued from page 3

Collective Planning by Producers

RANK'S CALL TO B.F.P.A.

employers and employees in the studios

Agreements with Labour

Three standard agreements covering the great majority of those working in the studios have already been negotiated with the trade unions, and it is hoped that the two still outstanding will shortly be signed.

When these are completed minimum rates of pay and conditions of service covering a very wide field, including provision for holidays with pay, will be in operation, and I sincerely trust that one fruitful outcome of these agreements will be that when the Industry returns to peace time conditions managements may be able to ensure to the great majority of their staffs greater security and securer prospects than was, unhappily, the case in pre-war days.

Assist Inventive Genius

Nor must we rest there. Side by side with all this, it should be the aim of our Association to do everything it can to encourage technical efficiency and the inventive spirit among those working in the Industry wherever they may show themselves.

Film production is a young Industry. It has grown up within the lifetime of all here present. **I hope that we, as an Association, will take an early opportunity to consider how best we can collectively assist inventors, experiment and research in order to ensure that British pictures do not lag behind their competitors in other countries.**

Status Has Advanced

Looking back, it is clear that the Industry's status in the community has risen and its importance to the Government vastly increased. Ordinary folk have, for a long time now, been "film conscious." They have attended kinemas regularly and taken a keen, if somewhat uncritical, interest in the films screened.

To-day, this awareness has spread. Not only does the man in the street now take a much more intelligent view of the programmes offered him, but the Government itself, as the central seat of authority, now realises, as never before, the value of films as an unrivalled medium for propaganda and the education and information of the public.

Plan Ahead Now

Finally, I would remind members that difficult days undoubtedly lie ahead. As with other industries, the coming of peace will bring with it a crop of problems which will have to be solved, and solved in an up-to-date way, if progress is to continue.

The time to face these is not when they present themselves, but now. We must look ahead, and plan ahead, in a spirit of co-operative good fellowship with the single-minded purpose of solving them in the interests of all.

"THE TAWNY PIPIT" FOUND

Shooting is going well ahead on "The Tawny Pipit," the Two Cities—Bernard Miles comedy of English village life.

Sequences shot last week on location in the Cotswolds show the village in quite a state of excitement, since rare birds round which the story centres have been discovered, and a group of ornithologists and bird watchers are on tiptoe. Into the village come, in their caravan, Mr. Pickering (John Salew) and his wife, Mrs. Pickering (Marjorie Rhodes).

Producer Bernard Miles and Associate Producer Herbert Smith have chosen their locations well, and Bernard Miles, who also has a character rôle in the story after his own heart, and is an authority on village life and dialects, can be relied upon to give a true picture of English village life.

With camera work in the able hands of Eric Cross and Ray Sturgess, first rushes show how well they have made use of their picturesque background.

Paul Holt of the "Daily Express" addresses Ealing workers on "Wartime Show Business in Russia." Michael Balcon presided, supported by Norman Danes of the works committee

A.C.T. "MENTAL STRAIN" CLAIM REJECTED

Court of Investigation Award

A Joint Court of Investigation consisting of three representatives of film producers and three of the E.T.U. under the chairmanship of Sir Charles Doughty has given its award in an important claim by Technicolor workers.

Extra payment was demanded by electricians working on "The Great Mr. Handel" because of "additional mental strain." The Committee visited Denham, saw a Technicolor picture being shot and heard evidence from the men employed and from technical experts.

It unanimously agreed that the union has failed to prove any "mental strain" capable of measurement in wages or any exceptional conditions for extra payment on that ground in making Technicolor pictures.

It was agreed, however, that there was some difference in the work in shooting Technicolor pictures which is satisfied by a payment of 1½d. per hour extra to floor charge hands, second hands in charge, and studio lighting electricians engaged in the shooting of Technicolor pictures.

Amendment of the Studio Standard Agreement is therefore made as from the first pay day in April last.

"Half-Way House" Begins

Shooting on "Half-Way House," Michael Balcon's psychological thriller about a ghostly-inn, began on Monday when a unit began work in Devon. Basil Dearden is directing with Cavalcanti as associate producer.

The cast, now almost complete, includes Tom Walls, Mervyn Johns, Glynis Johns, Philippa Hiatt, Sally Ann Howes (daughter of Bobby Howes), Valerie White and Richard Bird.

GLAMOUR ON THE FOOTBALL FIELD

"Bees" at Elstree

The Gainsborough unit working on "Bees in Paradise" has been on location at a farm near Elstree for the past week photographing the girls' Rugby football match, with Arthur Askey acting as referee.

The site of the location was a field about half a mile from the farm across a quagmire of mud. A grandstand built by the studio workmen from Shepherd's Bush accommodated 150 women spectators. The teams were made up of the six Gainsborough contract starlets, augmented by specially chosen girls and—strangest sight of all—three men dressed as girls complete with blonde wigs coyly netted in snoods, who had been engaged for the rough tackling.

So, watched by an audience of a few landgirls, small boys autograph hunting, and a few disinterested animals which wandered across the playing field at the wrong time, the strangest match in the history of Rugby football was played. Coached by Gerry Sinnott, of the studio sound department, the girls tore into the scrums with none of the daintiness associated with glamour, and Arthur Askey, refereeing this unorthodox game, was swept aside like a leaf in the wind as the forwards rushed towards the goal, was tackled forcibly by several girls, and finally left flattened out on the muddy ground as the teams dashed over him.

Continued from page 3

PRODUCERS' ASSOCIATION'S ANNUAL REPORT

Wider Scope of Activities

dignity of the Industry and help the kinema to take its proper place as an instrument for the advancement of humanity throughout the world.

Turning to the achievements of British film production during the year under review (April 1, 1942, to March 31, 1943) it notes with satisfaction the increase in number of films made over the preceding year.

The Tide Turns

As might be expected, the production Industry has suffered drastic curtailment as a result of the war. A large number of studios have been requisitioned and stages at others taken over. This and the loss of personnel to the Forces or other branches of national service have inevitably led to a heavy reduction in the number of pictures made in British studios.

The number made in 1939-40, before the effects of the war were fully felt was 108. The number made in 1940-41 was 65. In 1941-2 51 only were produced—a drop of over 50 per cent. in two years. In the past year, 1942-3 62 were made.

The membership of the Association is 13 producing companies and seven studios.

Labour Agreements

The report records with satisfaction the conclusion of agreements made with labour interests.

Particularly useful have been the agreements it has made with the trade unions covering the personnel employed in the studios. These agreements, the first of their kind in the history of the Industry, are not only in accord with modern industrial practice, but, by fixing uniform rates and conditions in British studios, will do much, it is hoped, to improve the relationships between employers and employees.

Tribute to C. M. Woolf

The passing of C. M. Woolf, the Association's President, is recorded, and a tribute to his wholehearted service to the Association is given. The unanimity with which the invitation to J. Arthur Rank to succeed Mr. Woolf is mentioned, and his close acquaintance with Mr. Woolf and his prominence in the Industry are also touched upon.

In addition to a list of British films made, a list of titles registered is also given in the report, and a section is devoted to the rationing of studio supplies—clothing, timber, hessian, paper, etc.

Stock Allocation Schedule

The allocation of film stock under the restriction order is set out; the following being the principal points of the agreement arrived at:—

(*a*) That rationing of film stock should be on a film and not a period basis.

(*b*) That allocations should be related to production costs.

(*c*) That the scale of allocations should be as follows:—

Production Cost. £	Celluloid Base—Allowance. Feet.
50,000	400,000
50,000—60,000	450,000
60,000—75,000	500,000
75,000—100,000	550,000
100,000—125,000	600,000
125,000—150,000	650,000
150,000—175,000	700,000
175,000—200,000	750,000
200,000 and over	800,000

Film Stock

(*d*) That this scale should be subject to the following reservations:—

(1) That any film over 10,000 ft. in length should be given an increased *pro rata* allocation.

(2) That Technicolor films should be given a 40 per cent. increased allocation.

(3) That special musicals should be assessed separately.

(4) That production costs should be defined as double the Board of Trade form "C" declaration.

It is estimated that the above scale should show a saving of film stock approximating to 4,000,000 ft. per year.

Labour Committee's Heavy Year

The Report of the Labour Sub-committee is of some 1,500 words in length and its various sub-headings give an indication of the vast amount of work entailed. These include Studio Personnel, Studio Standard Agreements, Crowd Artistes and Stand-ins, Cost of Living Bonus, Trainees and Dilution Agreements, Conciliation Machinery, and Technicolor Bonus.

Tribute to Labour Sub-Committee

A tribute is paid to this sub-committee's work in the Report, which reads:—

It is satisfactory to note that out of the 11 disputes mentioned above, nine were amicably settled by meetings between the two sides, and only two were referred to Joint Committees of Investigation presided over by an independent chairman. The loss of production time due to disputes has not been large, and although work has been held up for short periods on several occasions in individual studios owing to the action of the men themselves, only in one instance, when a general ban was placed on the working of overtime for about a week was the stoppage due to the action of the unions.

The Labour Sub-committee has, therefore, had an extremely busy year. For the first time in the history of British feature film production agreements covering a wide field have been completed with trade unions laying down rates and conditions of general application throughout the Industry. These, it is felt, are a great step forward and must be of benefit to all concerned.

Great credit is due to the Labour Sub-committee for its share in this work, and the Association desires to place on record its deep appreciation of the services G. W. Parish, its chairman, and those associated with him have rendered. During the period under review they have had to meet at frequent intervals, sometimes twice or three times a week, and it is realised that this must have meant heavy sacrifices for men heavily overburdened in other directions.

A brief account is given of the operations of the sub-committee appointed to act in regard to the marketing of British films abroad in the immediate post-war period.

This matter has been fully reported upon in recent issues of the KINE.

Following accounts of contracts with Government bodies and other matters, the report closes with plans for expansion as follows:—

Expansion of Association

The foregoing, and in war time necessarily curtailed, summary of its activities shows something of the extent to which the work of the Association has grown during the two years of its existence. There is no doubt of its usefulness or that its still greater expansion must follow. Although increases have taken place in the staff and its members have given loyal service to the Association during the past year, its numbers are still inadequate for the work involved.

The situation has been fully realised

Continued at foot of column 2

by the Association, which has set up a committee to consider and report upon the changes necessary to widen the scope of the Association in order to increase its usefulness to members. The committee is composed of F. W. Baker, Major R. P. Baker, Robert Clark, G. W. Parish and Spencer M. Reis. It has submitted an interim report making a number of proposals which were to be considered at the annual general meeting on June 23, 1943.

THE HITS ROLL ON

from

20th CENTURY-FOX

BREATHLESS DRAMA AND GLOWING TECHNICOLOR MAKE "CRASH DIVE"

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Daily Film Renter

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...AFLAME WITH DANGER AND THRILLS

...GREAT ACTION PICTURE OF THE YEAR !

Top table at the G.F.D. Conference luncheon at which J. Arthur Rank and Capt. John Woolf supported Managing Director S. F. Ditcham. Others present were Haro'd Plaister, W. W. Jay, John Jacobs, S. Flatau, Ben Rogers and H. Rogers. The Conference had previously viewed COLONEL BLIMP

NEWCASTLE STILL DITHERS OVER S.O.

Although the three Service chiefs in the area—Rear-Admiral Sir Wellwood Maxwell, Major-General R. L. Petre and Air Vice-Marshal M. M. Henderson—unitedly advocate the opening of Newcastle kinemas on Sundays, and the Watch Committee unanimously recommend the City Council to submit a draft Order to that end, there are indications that opposition from the customary quarters is to be expected.

Already, the Church Federation Council and the Newcastle branch of the Lord's Day Observance Society have written to the Town Clerk appealing to the Council not to reverse their decisions against secular entertainment on the Sabbath reiterated six times within the past 25 years.

Having offered all the usual objections, the objectors ask that the decision be postponed until the July meeting of the City Council in order that the Churches may have opportunity "more fully to voice their opposition directly by means of a deputation."

As it happened, the special meeting of the City Council, called specifically to wipe off arrears of controversial business, did not reach this matter, and, therefore, the objectors are likely again to be received in deputation. The outcome is by no means certain.

On this occasion, the issue will further be complicated by a resolution passed by the City Labour Party supporting the demand of the "legitimate" theatres for rights of Sunday opening on an equitable basis with the kinemas. In reference to this, however, the Watch Committee expresses no opinion, being content to submit the matter to a free vote of the Council.

It may be explained that, while no theatre or music-hall opens for a standard show, at least two "halls" in the city, besides several kinemas, are regularly running Sunday evening concerts which make no pretence of being elevating.

CHARITY LEVY

Magistrate's Doubt

CASUAL reference was made by G. A. Bryson, Deputy Chairman of the Birmingham Magistrates and for many years Chairman of the Public Entertainment Committee, in a lecture to his fellow magistrates last week to Sunday opening charity contribution.

Surveying the duties of magistrates outside their Police Court work Mr. Bryson naturally referred to the question of Sunday opening of kinemas, and the 10 per cent charity levy.

Pointing out the large sums this was producing annually, he said he was one of those who felt quite right that the Trade should make some contribution. However, personally, he was in doubt concerning the wisdom of perpetuating a scheme which might give the impression that the public conscience could be bought at a price.

G.F.D. Sales Conference

S. F. Ditcham, managing director of G.F.D., invited all branch managers and head office executives to the premiere of "The Life and Death of Colonel Blimp" at the Odeon. On the following day an informal luncheon was held at which J. Arthur Rank and Capt. John Woolf were present.

The chairman (S. F. Ditcham) introduced Mr. Rank to everyone, and he discussed past, present and future activities of the organisation.

On Friday and Saturday sales conferences were held at Wardour Street by Mr. Ditcham and John Jacobs, general sales manager.

A brave film of brave days . . .

for the brave days to come

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Photograph courtesy of M.G.M

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When Wheels Go Backward

A PROBLEM FOR CAMERAMEN

Saving Copper Drips and Strips

THE annoying phenomenon met with in moving pictures whereby a vehicle goes forward with its wheels revolving backward has been with us ever since films were made. In a comedy it may enhance the absurdity of the film, but in drama and in instructional pictures it detracts from a picture's appeal. The subject is dealt with in the *International Projectionist* under the somewhat inaccurate title "Wheel Distortion is Cured," where it is stated a mathematical study of its cause has been undertaken.

MY colleague R. H. Cricks asks me to point out that it needs very little mathematics to realise the causes: simply that if a wheel is revolving at such a speed that, between one frame of film and the next, a spoke covers more than half the angular distance to the next spoke, then, instead of moving forward, the wheel will appear to move backwards.

THE method proposed of overcoming this difficulty is to vary the speed either of the camera or of the wheel. Generally the latter would be easier; put into mathematical form (since mathematics are apparently necessary for the solution of this simple problem), if V is the velocity of the wheel or other object in revolutions per second, and n the number of spokes, the film moving at 24 frames per second, then to obtain the movement of one spoke per frame (in which conditions the wheel will appear stationary):

$$V = \frac{24}{n}$$

To obtain the proper illusion, the wheel must turn less than half a spoke per frame, therefore:

$$V < \frac{12}{n}$$

A movement of between 1 and 1½ spokes per frame, or between 2 and 2½, would also produce correct movement.

A NUMBER of years ago my colleague suggested a gadget which would enable a cameraman to effect this adjustment of speed without any calculations. The proposal was simply that the camera view-finder should have a shutter, revolving in synchronism with the shutter of the camera. Thus, any tendency of the object to appear to move backwards could be noted and remedied while actually shooting. In studio work the speed of the object would be varied, while in some newsreel work it might be possible to vary the camera speed.

IN the columns of the IDEAL KINEMA the saving of copper from stubs and drips has been pressed upon projectionists, almost, I fear, *ad nauseam*. In U.S.A. projectionists are doing this very assiduously according to an official of the American National Carbon Co. Some projectionists, however, have not taken the trouble to strip the stubs, but have thrown carbon end into the waste-bin as it is.

THE official continues: "Reports have come in to us that people are under the impression that because the copper drippings have an oxidised appearance they are valueless. This is not correct. If the drippings and peelings are not contaminated they yield at least 90 per cent. copper, so we urge each of you who has anything to do with copper-coated carbons to save the drippings and peelings and turn them over to the supply houses, who, in turn, will see that they go to the salvage concerns."

J. BENSON.

THE USE OF 16-mm. IN THE KINEMA

U.S. Film Chief Sees Special Theatres being Built

WHEN, shortly before the war broke out in 1939, the writer of this article expressed an opinion that 16-mm. film would in the succeeding years provide the film business with great opportunities, not only in the educational field but in that of entertainment, many people in the Industry shook their heads unbelievingly.

That the war has stimulated the production of films of this gauge by the recognition that herein lay the easiest means of instruction of troops and industrial workers is common knowledge. Indeed, to-day there is far more work to be carried on in printing such films than there is apparatus available for the purpose.

The screen picture produced from this gauge of film was never a difficulty, only the quality of sound obtainable held up its use for presentation to fastidious ears in the early days. As this improved there was no obstacle whatever to its use for audiences up to 1,000 or 1,200.

To-day entertainment films for the troops are printed upon 16-mm. film, and thus small isolated units are saved from boredom by the very ability to supply pictures which do not need bulky apparatus and generating plant to supply.

An American Prophecy

Nathan Golden, chief of the film unit of the U.S. Bureau of Foreign and Domestic Commerce (a department of the Government administrative body), sees the continuance of this type of film and expansion of its use in theatres constituted for entertainment purposes.

He prophesies the construction of theatres built especially for the exclusive exhibition of films recorded on 16-mm. as well as the adaptation of older ones for the purpose. These theatres, presumably, would serve small communities where the expense of running the 35-mm. picture would be prohibitive from a commercial point of view.

Projectors Available

At the present moment in America it is estimated that over 30,000 sound film projectors of 16-mm. gauge are employed, the Services possessing just over a third of this number, schools, colleges and the like possessing the other 20,000.

It is difficult to estimate the number of such projectors in this country, and indeed the need for their use for entertainment purposes is far less in this country than in America, where huge distances divide townships. But the possibility of constructing and marketing 16-mm. projectors in the Dominions, where the distances are comparable to those of America, should be borne in mind.

An Imperial Mission

In a country like India, too, much might be done through the medium of carefully chosen films to assist native populations to understand the aims and achievements of the British Government, by the presentation of such of our records of heroism as have been given dramatic form to remote Indian villages.

Here some such scheme of selection as has been adopted by the British Film Producers' Association in ex-enemy-occupied countries might be followed and an agreement reached with American distributors to make choice of suitable films for such people.

For College Use

On the educational side an interesting bit of news is the formation in New York of an Educational Film Library Association to supply films to colleges, the scheme to be worked by a non-profit-making company financed by membership dues.

In the past the lack of good educational films militated in this country against the purchase of projectors, and the few projectors available acted prejudicially against the production of such films. To-day, with the large number of projectors which will become available for civilian use after the war, the use of educational films is simplified, especially as certain films made by Government Departments for instructional and propaganda use may be available for re-editing as educational films.

J. B.

POOL CARBONS

Effective stunt at the Regent, Dudley, where a mike relayed laughter of the audience to house front to attract attention of passers by to the attractions of ANDY HARDY'S DOUBLE LIFE (M-G-M)

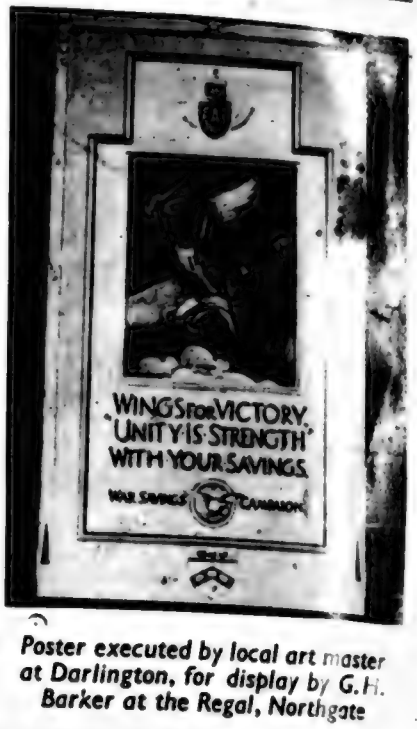
SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

MORE than once a manager has complained to us that a copy-cat colleague has made use of ideas he originated—and has claimed the credit. Of course, this is reprehensible, but in a business like ours, where eager minds are always on the look-out for novelties and the loudest shouter gets the most attention, it is not surprising.

The only remedy is for the real originators to see that they get their meed of praise before the other fellows have time to pinch both the notion and the credit. To keep one's brainwaves dark out of pique just because the man round the corner has adopted them and grabbed the trumpet is futile. Get in your blurb first and then the other fellow is bound to be forestalled. Anyway, isn't there a proverb about "... the sincerest form of flattery"?



Poster executed by local art master at Darlington, for display by G.H. Barker at the Regal, Northgate

Gently Persuasive

A SIMPLE but very effective scheme was devised by J. D. Simpson, of the Odeon, Bristol, for preliminary publicity for "The Gentle Sex" (G.F.D.). On the wall of one side of the foyer of the theatre was a large framed card with the message, "You must see! You must know!! 'The Gentle Sex.' Meet them here Monday, and all the week."

Around this were grouped painted portraits—three above and two on each side—of the seven girls in the film, each portrait bearing the name of the player and the part she plays in the picture.

On an announcement stand below the display were the words: "Seven ordinary girls now seven A.T.S. girls in 'The Gentle Sex.'"

Infectious Laughter

AN idea to attract the attention of passers-by was put into operation at the Regent, Dudley, by Manager A. J. Brown, with the able assistance of Chief Operator Plant.

A microphone was placed in front of the audience and a loudspeaker arranged behind a large sign over the pay desk in the main entrance.

This stunt was very successful as it stopped everybody passing the theatre and made them interested enough to find out what it was all about. There is a bus stop opposite the house and the crowd waiting there was invariably chuckling at the sound of laughter coming through the speaker from the audience. Laughter is very infectious, so, apart from cheering the patrons, Mr. Brown was passing a smile on to the home-bound workers.

Hanley's Help

EVER ready to boost local war effort as well as his films, Manager Harrison, of the Odeon, Hanley, brought off a scoop which gave unusual publicity to the films "The Navy Comes Through" and "The Silver Fleet." These followed each other in successive weeks and each clashed with a local event which gave Harrison a chance to deliver the good old "one, two, one, two." His first chance came with the local "Wings for Victory Week," and the Potteries having set a target of one and a half millions of pounds, the Odeon manager must needs throw in his weight by plastering the theatre with propaganda to this effect. With a tastefully decorated theatre, daily appearances on the stage of distinguished members of the R.A.F., including a D.F.C., a D.F.M., and an American squadron leader to make appeals to the public, it is needless to say that these valiant men proved an added draw and played a part in helping the district to well and truly smash the target. This great effort was followed by a second showmanship effort. In this instance the theatre was placed at the disposal of the Public Relations Department, who made the vestibule gay with flags, bunting and publicity dealing with munitions. As a climax there was a presentation of local war-workers who had won marks of distinction and merit which brought prizes of war bonds and certificates, which were handed to them from the stage of the Odeon by the Lord Mayor of Stoke-on-Trent.

Airgraph Received and Answered

A SIMPLE, but pleasing, ceremony was performed from the stage of the Gaumont, Holloway, on Thursday evening.

An airgraph request having been received by the manager of the Gaumont, Holloway, from a soldier in Tunisia, asking for the songs "You Are Always in My Heart" and "Stay in My Arms, Cinderella" to be played on behalf of his wife, who is a local resident and a worker in a war factory, the lady, together with her mother and her husband's mother, were invited to the theatre as guests of the management.

At the end of the organ interlude an appropriate announcement was made, the tunes played, with the words on the screen, and the audience joining in.

At the conclusion the lady was introduced to Edward O'Henry, the organist, who presented her with a box of cigarettes to be included in her next parcel to her husband, and finally an airgraph, which was read to the audience, was despatched from the theatre to the husband.

Continued on page 39

Malcolm S. Cooper's prize-winning lobby display at Southall Dominion for YANKEE DOODLE DANDY (Warner)

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A Leeds Sunday

A SUNDAY concert at the Odeon, Leeds, arranged by Frank Heywood, of the *Yorkshire Evening News*, in conjunction with Manager J. M. Yardley, was so successful that well over £1,000 will be handed over to the organisers of the Leeds Merchant Navy Week.

With such stars as Anna Neagle, Tommy Handley and his "Itma" merrymakers, receipts were bound to accrue, but great credit must be given to the hard-working producers whose activities built up the evening's programme and led to so excellent a result.

Music and Beauty

A FOYER display consisting of a coloured enlargement of Glenn Miller, surmounted by a silk banner on loan from the renters, and a display of musical instruments, loaned by Messrs. Boosey and Hawkes, made an attractive foyer corner display at the Capitol, Didsbury.

Manager E. Buckle was very fortunate to secure these instruments as they are scarce these days; those shown in the picture were the only ones the firm had in Manchester, and the value of the four was close on £200.

A window tie-up was arranged with a chemist's shop in one of the main roads, close to a big works, and as it was combined with beauty preparations resulted in good publicity, particularly as about 400 girls from the near-by works passed it each day.

Judy's Message

THE following idea was worked by E. P. Hills, of the Princess (Emery), Peterborough, for the screening of "Me and My Gal."

A shop window in the town was draped with Union Jacks and American flags. Each side of the window displayed a portrait, one of the Prime Minister and the other of President Roosevelt, while in the centre hung a picture of Judy Garland, whilst tipped on to the window board was a poster worded :—

A MESSAGE TO YOU FROM JUDY GARLAND.

Dear Picturegoers, — Your gallant Prime Minister and our Mr. President have again met. What they discussed we do not know, only that it will bring us nearer victory. Well, I can tell you George Murphy and myself have met and made a grand picture called "For Me and My Gal," which is now showing at your local Princess Cinema. So cheerio, folks, see you at the show.—Sincerely yours, JUDY GARLAND.

An Opportunist

THE Ministry of Information is touring all blitzed towns throughout the country with an exhibition of photographs of raid damage inflicted on Germany by the R.A.F. The display takes the form of collapsible "walls" some 90 ft. long, to which are attached the dramatic photographs, with the appropriate explanations. When the exhibition visited Ashford (Kent) Manager R. C. MacIver, of the Odeon, arranged to have it erected in his huge stalls foyer (which is over 120 ft. in length).

A large crowd attended the opening ceremony, performed by the chairman of Ashford Council, and many others visited the display during its ten days' stay. A great many people who are not regular kinemagoers were thus attracted into the theatre, and besides seeing the exhibition they naturally saw the theatre's publicity. In addition, Mr. MacIver arranged a tie-up for his forthcoming presentation of the film "Journey for Margaret" (the story of which deals with the London blitz) by exhibiting a poster worded "These photographs show you what the R.A.F. is doing to Germany—a smashing reply to the Luftwaffe's work over London, as depicted in the film 'Journey for Margaret,' . . ., etc."

Sandy Contorts

THE Odeon National Cinema Club branch at the Odeon, Aberdeen, had a special treat last week. Manager Alexander Webster invited Sandy Murray, an Aberdeen boy who has made his name as a brilliant contortionist, to attend. Sandy put up a really splendid show, and the 1,500 boys and girls present—members of the newly-formed club—gave him a great ovation.

Darlington Weighs In

A GOOD week was had by all at Darlington when G. H. Barker got really going in his endeavour to make the Regal the high light of the town's "Wings Week."

His list of guests and speakers included past, present and possibly future civic dignitaries, with Brass Hats from every branch of the Services, all enthusiastic helpers to the effort which finally resulted in a free gift to the nation of £395 10s.

A local art master imbued with the assistance idea came to the fore with an outstanding and artistic 6 ft. by 3 ft. poster which bulked large in the theatre's scheme of decoration.

Mr. Barker received the thanks of the Mayor for the effort made by the management and staff of the Regal, Northgate, for the publicity afforded by the fine foyer display and the organising of a Sunday concert at which all artistes gave their services to the cause in a performance which realised the result of £189 5s.

Anna Neagle and Tommy Handley with representatives of the Merchant Navy at a concert organised by the "Yorkshire Evening News" and Manager J. M. Yardley at the Odeon, Leeds

All Smiles

A CALL at the Odeon, Weybridge, on Friday evening resulted in a welcome by Mr. Symmonds (holiday relief manager) and cheery, popular Assistant Manager L. G. White.

Between looking after the long queues, Manager Symmonds pointed out the improvements made in the last few months.

I was particularly interested in the vestibule publicity display which clearly announced all forthcoming attractions. In these days, even with restrictions of advertising material, the patrons of this house can always see their future programmes together with the dates.

I stayed to see the Services' Night stage show, the credit for which, Mr. Symmonds informs me, must go to Mr. White for all the hard work he has done in making these shows so popular.

It was a first-class show, and I came away with an understanding of the popularity of these two managers with Weybridge patrons.

Home Work

TWO fine easel displays caught my eye as I entered the Hendon Odeon recently, and manager John Gee told me that they had been conceived and executed in close collaboration between himself and Mr. Purkiss, his chief of staff, who evidently has a nice eye for effect and a steady hand in making cut-out letters and other components of a display. The first board related to the 20th-Fox film, "Black Swan," and owed its success to its simplicity, for it consisted of a white background on which had been fastened at artistic angles large black letters spelling out the title, and smaller ones of red and black naming the stars. At the foot was the one word, "Technicolor," spelt out in various coloured letters. The other display, rather more complex, dealth with "We Dive at Dawn" (G.F.D.), and showed portrait heads of the two principal male performers, taken from a renters lithoposter, flanking the title in blue letters, which were given a nautical aspect by being crossed by wavy white lines. Below was a silhouette impression of a submarine surfaced on a calm sea.

A Clever Illusion

WHILE waiting in the vestibule of the Kingsbury Odeon for a chat with manager A. J. Hay recently, my eye was caught by what seemed to be a back-lit panel advertising the Gaumont newsreel, and I went over to investigate, for illumination of purely advertising announcements is, of course, now forbidden. The panel was in the shape of a shield, and what looked like solid metallic letters on a dark ground appeared to have a glowing golden edge as if there were an amber bulb behind. I quickly discovered that the letters were in fact made of paper, and that the light was merely reflected by gilt-faced paper from the rays of a near-by vestibule ceiling light which had to be turned on to illuminate an entrance to the stalls. Mr. Hay told me that this unusual and clever notice was his own work. The background, which looked like deep purple cloth, was actually matt-surfaced paper, and he had cut out the letters with an expertness I have never seen surpassed from patterned paper of high reflective quality which he obtains from a shop in the centre of London. It is, he says, material such as used to be employed in the manufacture of crackers, and serves admirably for the purpose. To achieve the desired result each letter has to be cut in two parts—one for the front surface, the other for the background.

A display that hits one. Arranged by A. R. Harrison at the Odeon, Hanley, as a combined appeal for "Wings" campaign and THE NAVY COMES THROUGH (RKO-Radio)

SHOWMANSHIP IN WAR TIME
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Simple but attention-drawing display arranged by J. D. Simpson at the Odeon, Bristol, for THE GENTLE SEX (G.F.D.)

OUR ROAMING REPRESENTATIVE says :—

Pleasing the Customer

I WAS told an amusing anecdote recently by a suburban snowman of long experience and deep psychology. An elderly lady came to him during a matinée performance and asked if the volume of sound could be increased, as she couldn't hear very well. He went into the hall and found the sound quite up to normal standard, but assured her that he would see to it. As in many other theatres there is a house telephone system with an instrument at the back of the stalls. He went over to this, pressed a button, took down the receiver, and, calling the chief operator, asked him to put the sound up to 70. Replacing the instrument he waited for a moment or two and then asked the patron whether it was now better. "Oh, much better," she answered, and, smiling sweetly at him, took her seat. What she didn't know was that the call-button the manager had pressed was a dummy, and the whole "conversation" with the projection-room had been a mild piece of bluff—which worked.

Kine.-Variety

MANAGER A. C. SWIFT has been experimenting with kine-variety at the West Ealing Lido, and is finding it a popular success. Variety interludes were tried at this hall a few years ago, but were not maintained. They, however, were professional turns, whereas Mr. Swift (who has had theatrical experience in addition to his long connection with the Film Trade) is relying on amateur talent, which he carefully selects, grooms and presents himself. The musical accompaniment is provided by Robert Hamilton, a local blind organist, on the hall's Compton, and Mr. Swift assures me that these 40-minute stage additions to the programme, which are presented on the first three week-nights of the week, have so far been a tremendous success. Apparently there is plenty of talent available—singers, instrumentalists, dancers, impressionists, child impersonators, juveniles—and, with the expert polishing given to them by Mr. Swift's management, they are well up to professional standard. He told me that when three clever local girls provided a high-class turn recently they were so well liked that as many as 25 bouquets were showered over the footlights!

Prisoners

THERE are probably not many theatres equipped with flats where the managers are expected to live, and no doubt many managers whose remoteness from their homes compels them to spend hours travelling to and fro (often in the black-out) would think it a boon to be able to slip upstairs to bed after the last patron and final member of the staff have departed. But it has drawbacks, as one "interned" manager recently remarked: "You are never free," he pointed out; "never off duty. The staff love to come up and knock on my door when I am trying to snatch a cup of tea in the afternoon—wanting to know what to do in this situation or where to find that piece of equipment. The police, knowing that there is someone on the premises, make it a practice to throw gravel at my bedroom window if they think a safety light is throwing too strong a beam out into the world, or think that a black-out curtain isn't quite right or a door seems insecure. And they also like to drop in for a quiet smoke (and perhaps a drink) in the small hours when constabulary duty is not so pleasant as it might be. There are telephone calls and messengers and interruptions of all kinds. Living on the spot may save time and energy, but it's not an unmitigated boon."

Co-operation

THE secret of A. E. Foster's success as a kinemanager (and he is not one of long experience, but a war time recruit, having been in the publicity world previously) seems to be co-operation. Co-operation with his staff, with the public and with the local authorities. He is ever seeking to introduce into the show something outside the normal routine and at the same time help the community in which he is working. Thus, he is always ready to collaborate with the municipal authorities, to develop local talent, to help local causes and to study his patrons. He is particularly ready to acknowledge the wholehearted assistance of his staff at the Forum, Ealing, giving special praise to his assistant, S. Golding, and to his chief operator, who have both afforded invaluable help with special campaigns, stage shows, and the like. His usherettes, for instance, made costumes which they wore as part of his exploitation for "Yankee Doodle Dandy" (Warner), which won the hall a prize, and the staff have already signified their loyalty and affection for Mr. Foster (although he has been in charge only a few months) by presenting him with a handsome cigarette-box.

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE?

East in the West

EAST and West have met in Southall, and anyone approaching the Palace for the first time might be pardoned for expecting to find Charlie Chan as manager, for the exterior of this unusual building looks exactly like a Chinese pagoda, an architectural fancy carried into the foyer. However, this is no more than a showmanlike veneer, and Manager E. Nathan, who has been in charge for the past 11 years, speaks the same language as most others of his kind—the King's English as understood well enough by his patrons. In his time he has been a great exploiteer, and this U.P.T. hall has been the centre of many a vast crowd, as is evidenced by the photographs of peace time and early-war stunts which he produced for my inspection. Nowadays, flamboyant ballyhoo is limited by war time restrictions, but patronage remains satisfactory. Mr. Nathan, who was an officer in a Scottish regiment during the last war, was in charge of the Haymarket Theatre, Norwich, before "going West" to Southall, and earned a great reputation with both public and authorities in the eastern counties metropolis.

Single Features

ONE manager of my acquaintance is sure that single-feature programmes are not going to be popular with the public—and probably not a paying proposition. He ran one recently and had a rather surprising experience. The absence of a second feature necessitated re-timing the programme, with the result that the last performance started later than usual. When "the King" was played at the end of the day he stood in the vestibule to see patrons out, but only half-a-dozen people emerged, and he wondered what had happened to the rest. He went into the auditorium and found it empty. His usual evening patrons had attended the penultimate showing, with the result that the film was shown for the last time to a mere handful of people.

£300 for Gaumont-British Benevolent Fund

R. T. REA, divisional publicity manager for Gaumont-British (Division 4), who acted this year as local secretary for the members' private sweep on the Derby sends us a full account of the success of the scheme which in its entirety more than doubled any previous effort in this connection. This was due to the energy of the G.-B. executive, managers and staffs ranging from the director downwards to the page boy at the theatre.

As a result, over £300 will be handed to the G.-B.B.F. The draw took place at the Regent, Sheffield (the headquarters of the Division) on June 3, attended by divisional executives, managers and representatives of the theatre staffs and visitors.

The largest sale of tickets was made by the Regent, Sheffield. Next came the Gaumont, Manchester, followed by New Victoria, Bradford. All of Division 4. Credit for the best individual sales goes to A. J. Lloyd, divisional engineer, Division 4. We are asked by Mr. Rea, on behalf of the organisers, to thank all helpers throughout the G.-B. organisation, who, by their splendid co-operation, added to the success of this great charitable effort.

A very apt corner display arranged by E. Buckle at the Capitol, Didsbury, to draw attention to his screening of ORCHESTRA WIVES (20th-Fox)

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ORGAN CONSOLE NOTES

Organ-ising an Opportunity

A VALUABLE opportunity for quick memorisation was given to Frank Todd last week, when he arrived as guest organist at the Granada, Slough, for Manager Stock had a little surprise packet for him on arrival at the Monday's rehearsal in the shape of a new song which had been composed and written by two patrons of this kinema, called "Give Them the Wings of Victory."

As the borough was celebrating the "Wings for Victory" campaign something had to be done at presto tempo if any advantage from their effort could be secured. However, the organist memorised it and sang and played it at the Monday evening show, telling the audience about the song at the console and using it as an encore item to his interlude.

By Thursday, young Todd had persuaded "Miss Wings," the Victory Queen of the campaign, to sing the song in a special stage scena he and his manager had co-operated to produce, with the Mayor and principal officials of the Savings Committee present. Opportunity like this when taken on the "up beat" means a box-office asset and brings good will to the theatre.

A. W. O.

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FIRM AS THE GORDIAN KNOT

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Arthur, Not Jack

WHEN I called in at the Regal (A.B.C.), Old Kent Road, to see Jack Courtenay we both had a good laugh when I asked him "how he was" and he said "Very well, thank you, in spite of my supposed injury which really happened to my brother organist, Arthur Courtenay, at Watford, owing to a 'phone error."

Jack has now been seven weeks with A.B.C. at the Regal, and the patrons, who are reputed to be somewhat difficult to entertain, have responded to contrasted types of organ interludes, ranging from classical favourites, ballet, light orchestra and popular music with equal attention and appreciation, which proves once again if it is really necessary to do so that *musical* efforts can always entertain every class of audience from highbrow to lowbrow anywhere.

Jack Courtenay's interlude was titled "A Song of London Town," and showed how London had a varied attraction to all kinds of folk who either visited or lived within its vast borders. Clever slide wording and apt musical illustrations included the "Changing of the Guard," "There'll Always Be an England," "Crazy Rhythms of London Town," "Historic Buildings," and as a finale, two famous thoroughfares—"Lambeth Walk" and the "Old Kent Road." The holiday Saturday matinée listened in silence, sang several of the songs and applauded vigorously. Jack Courtenay, after his two years' absence from the kinema organ console, doing church work during that time, is a very welcome addition to the A.B.C. organist list.

A. W. O.

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Ladies at the Console

IN pre-war days "a lady at the organ console" was a novelty confined to Madame de Jong and her two sisters, all three holding important positions, either resident in the West End or touring the provinces. To-day, we have several names to add, and I have been from time to time somewhat anxious about the standard of efficiency in organ reached by some of these newcomers. During the past weeks I have made it a duty to go and hear these results in sequence and compare their efforts to entertain the patrons judging entirely from the standard usually attained by their male rivals.

Sex plays a very small part in the appeal of a lady organist who is nine-tenths at least of her time playing with her back to you, even if she does have good looks and personal attractions, for it is the music that holds your thoughts rather than the player, particularly as *all* showmanship antics at the console are equally an irritation rather than an asset when done by either sex. The veterans, if they will forgive me for so calling them, need no comment for they are all three still holding their positions and likely so to do for a long period.

The newcomers include Molly Forbes at Warner's West End house, a competent player who is not entirely free to choose her musical numbers in this bit of Broadway in Leicester Square. I heard "Rosiland" Clynes at Swiss Cottage recently put up a show of technical and orchestral registration which stamped her as a really first-class player. "Claire" really is a proficient accompanist to that coming star vocalist, Brenda Marsh, who steals all the applause, but what does it matter? The result is good. Doreen, the little Welsh girl who is still shy of using a Welsh theme signature tune, is now gaining valuable touring experience, and both her playing and interlude presentation is now ensuring her retention as a Granada guest organist, which is a credit to her hard training work and natural musical ability.

There is no reason to believe that any of these ladies are letting the "boys" down, either in salary or presentation, and in the present shortage of organists are helping to keep organs open which would otherwise be on the silent list, which would be detrimental to all concerned.

A. W. O.

Continued from column 4

"ONE DANGEROUS NIGHT"
(Columbia)

CERT. A. Length, 6,897 ft. Reg. No. F.6300. Reviewed in KINE. April 1, 1943.

STARS.—Warren William.

ATMOSPHERE.—Romantic crime melodrama, the latest of the "Lone Wolf" series, in which a gallant reformed crook solves an intricate murder mystery involving three attractive women.

ORGAN.—"Hamlet" Overture, Tschaikovsky (Peters), with adaptation from the piano-solo copy (excerpts).

NON-SYNC.—As organ, recorded on H.M.V. C.3176 by the London Philharmonic Orchestra.

RELEASES FOR JULY 19

Compiled by A. W. OWEN

"ASSIGNMENT IN BRITTANY"
(M-G-M)

CERT. A. Length, 8,605 ft. Reg. No. F. 6381. Reviewed in KINE. May 20, 1943.

STARS.—Pierre Aumont, Susan Peters.

ATMOSPHERE.—Espionage romantic melodrama set in Occupied France of a young French officer's adventures when he undertakes a hazardous impersonation in Nazi-ridden Brittany.

ORGAN. — "Patrie" Overture, Bizet (Hawkes), excerpts, with adaptation from the orchestral piano-conductor copy (not recorded).

NON-SYNC.—"Rienzi" Overture, Wagner (Hawkes), recorded on H.M.V. C.2994-5 by the Boston Promenade Orchestra.

"SILVER SKATES"
(Pathé)

CERT. U. Length 7,281 ft. Reg. No. F.6334. Reviewed in KINE. April 15, 1943.

STARS.—Patricia Morrison, Kenny Baker, Belita.

ATMOSPHERE.—Romantic comedy musicale, with ice-rink settings, illustrating the piquant complications which arose when subterfuge was used to save her from a disastrous marriage.

ORGAN.—"The Skaters," Valse, Waldteufel (Ascherberg), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.8665 by the Boston Promenade Orchestra or on H.M.V. B.D.640 by Reginald Foort on the B.B.C. theatre organ.

"GIRL TROUBLE"
(20th Century-Fox)

CERT. U. Length 7,364 ft. Reg. No. F.6319. Reviewed in KINE. April 1, 1943.

STARS.—Joan Bennett, Don Ameche.

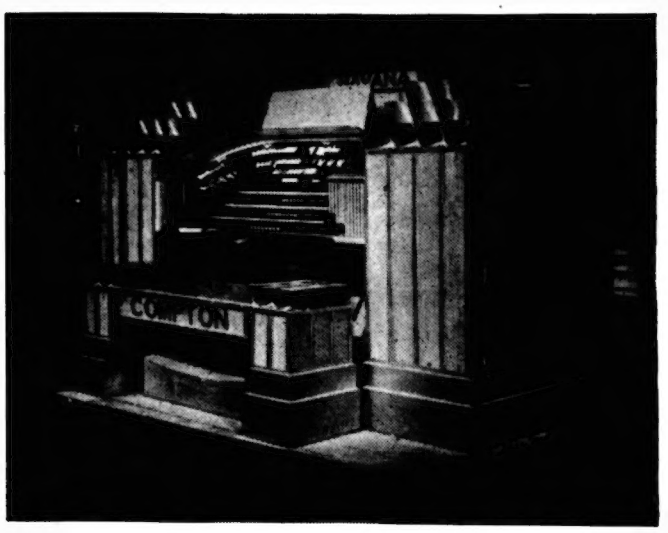
ATMOSPHERE.—Romantic comedy of the New York social set, the deception of a society girl who poses as a maid and helps a playboy to raise money for a rubber plantation.

ORGAN.—"Rhapsody in Blue," Gershwin (Cnappell) trio motif, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1395 by concert orchestra and composer at the piano.

Continued at foot of column 2

FAMOUS ORGAN CONSOLES



Console of the Compton Organ at the Havana Cinema, Romford, Essex. The surround was designed by the Architect of the Theatre to harmonise with the decorative scheme of the building. The Organ is an effective three manual of eight ranks, fitted with the Compton Melotone.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., June 24	10.45 a.m.	Studio One	Rembrandt...	British Lion	Charles Laughton	
,, ,, 24	10.30 a.m.	Rialto	This Land is Mine	RKO-Radio	Charles Laughton	
,, ,, 24	11 a.m. & 2.30 p.m.	Own Theatre	Above Suspicion	M-G-M	Joan Crawford	
Fri., ,, 25	10.30 a.m.	Private Theatre	Petticoat Larceny	RKO-Radio	Ruth Warwick	
Mon., ,, 28	10.45 a.m.	Warner Theatre	Background to Danger	Warner	George Raft	
Tues., ,, 29	11 a.m.	Rialto	Victory Parade	New Realm	"Hutch."	
,, ,, 29	11 a.m.	Studio One	Close Quarters	Ealing Distribution	Royal Navy	
Wed., ,, 30	11 a.m. & 2.30 p.m.	Own Theatre	Girl in Overalls	M-G-M	Ann Sothern	
		BIRMINGHAM.				
Fri., June 25	10.30 a.m.	Forum	Rembrandt...	British Lion	Charles Laughton	
Tues., ,, 29	10.30 a.m.	Forum	This Land is Mine	RKO-Radio	Charles Laughton	
,, ,, 29	10.30 a.m.	Futurist	To-night We Raid Calais	20th Century-Fox	Annabelle	
Wed., ,, 30	10.30 a.m.	West End	I Walked With a Zombie	RKO-Radio	Tom Conway	A
Thur., July 1	10.15 a.m.	Scala	Hello, 'Frisco, Hello	20th Century-Fox	Alice Faye	U
,, ,, 1	10.30 a.m.	Futurist	Petticoat Larceny	RKO-Radio	Ruth Warwick	
		CARDIFF.				
Fri., June 25	10.30 a.m.	Olympia	The Dark Tower	Warner	Ben Lyon	
,, ,, 25	11 a.m.	Park Hall	Miss V from Moscow	Pathe	Lola Lane	A
,, ,, 25	10.45 a.m.	Empire	Silent Village and Jail Birds	Ealing Distribution	Laurel and Hardy	A
Tues., ,, 29	10.45 a.m.	Empire	Hello, 'Frisco, Hello	20th Century-Fox	Alice Faye	U
,, ,, 29	10.45 a.m.	Park Hall	Sailors Three	Ealing Distribution	Tommy Trinder	U
,, ,, 29	10.30 a.m.	Olympia	This Land is Mine...	RKO-Radio	Charles Laughton	U
,, ,, 29	10.45 a.m.	Odeon	Men Are Not Gods	British Lion	Miriam Hopkins	
Wed., ,, 30	10.30 a.m.	Empire	I Walked With a Zombie...	RKO-Radio	Tom Conway	
,, ,, 30	10.45 a.m.	Park Hall	Rembrandt...	British Lion	Charles Laughton	
Thur., July 1	10.30 a.m.	Park Hall	Petticoat Larceny	RKO-Radio	Ruth Warwick	
		GLASGOW.				
Fri., June 25	10.45 a.m.	La Scala	Hello, 'Frisco, Hello	20th Century-Fox	Alice Faye	U
,, ,, 25	10.45 a.m.	Playhouse	Men Are Not Gods	British Lion	Miriam Hopkins	
Tues., ,, 29	10.30 a.m.	Regal	This Land is Mine	RKO-Radio	Charles Laughton	
,, ,, 29	11 a.m. & 2.30 p.m.	Own Theatre	To-night We Raid Calais	20th Century-Fox	Annabelle	
Wed., ,, 30	10.30 a.m.	Picture House	I Walked With a Zombie...	RKO-Radio	Tom Conway	A
,, ,, 30	10.45 a.m.	Playhouse	Rembrandt...	British Lion	Charles Laughton	
Thur., July 1	10.30 a.m.	La Scala	Petticoat Larceny	RKO-Radio	Ruth Warwick	
		LEEDS.				
Fri., June 25	10.30 a.m.	Tower	Hello, 'Frisco, Hello	20th Century-Fox	Alice Faye	U
,, ,, 25	10.30 a.m.	Ritz	The Dark Tower	Warner	Ben Lyon	A
Tues., ,, 29	10.30 a.m.	Odeon	Life and Death of Col. Blimp	G.F.D.	Roger Livesey	U
,, ,, 29	10.30 a.m.	Ritz	This Land is Mine	RKO-Radio	Charles Laughton	
,, ,, 29	10.45 a.m.	Tower	Men Are Not Gods	British Lion	Miriam Hopkins	
Wed., ,, 30	10.30 a.m.	Scala	I Walked With a Zombie...	RKO-Radio	Tom Conway	
Thur., July 1	10.30 a.m.	Tower	Petticoat Larceny	RKO-Radio	Ruth Warwick	
		LIVERPOOL.				
Fri., June 25	10.45 a.m.	Paramount	Hello, 'Frisco, Hello	20th Century-Fox	Alice Faye	U
Tues., ,, 29	10.30 a.m.	Forum	This Land is Mine	RKO-Radio	Charles Laughton	
Wed., ,, 30	10.30 a.m.	Trocadero	I Walked with a Zombie	RKO-Radio	Tom Conway	
,, ,, 30	10.30 a.m.	Forum	Men Are Not Gods	British Lion	Miriam Hopkins	
Thur., July 1	10.30 a.m.	Scala	Petticoat Larceny	RKO-Radio	Ruth Warrick	
,, ,, 1	10.45 a.m.	Paramount	To-night We Raid Calais	20th Century-Fox	Annabelle	A
		MANCHESTER.				
Fri., June 25	10.45 a.m.	Gaumont	Sailors Three	Ealing Distribution	Tommy Trinder	U
,, ,, 25	11 a.m. & 2.30 p.m.	Private Theatre	The Dark Tower	Warner	Ben Lyon	A
,, ,, 25	10.45 a.m.	Theatre Royal	Miss V. from Moscow	Pathe	Lola Lane	A
,, ,, 25	10.30 a.m.	Odeon	Life and Death of Col. Blimp	G.F.D.	Roger Livesey	U
,, ,, 25	10.45 a.m.	New Oxford	Men Are Not Gods	British Lion	Miriam Hopkins	
Tues., ,, 29	10.30 a.m.	Gaumont	This Land is Mine	RKO-Radio	Charles Laughton	
,, ,, 29	10.45 a.m.	Odeon	To-night We Raid Calais	20th Century-Fox	Annabelle	A
Wed., ,, 30	10.30 a.m.	Theatre Royal	I Walked with a Zombie	RKO-Radio	Tom Conway	
,, ,, 30	10.45 a.m.	Gaiety	They Came to Blow Up America	20th Century-Fox	George Sanders	U
Thur., July 1	10.30 a.m.	Gaiety	Petticoat Larceny	RKO-Radio	Ruth Warrick	
		NEWCASTLE.				
Fri., June 25	10.30 a.m.	Essoldo	Edge of Darkness	Warner	Errol Flynn	A
,, ,, 25	10.30 a.m.	News Theatre	Henry Swings It	Paramount	Jimmy Lydon	U
,, ,, 25	10.45 a.m.	Stoll's	Rembrandt...	British Lion	Charles Laughton	
Tues., ,, 29	10.45 a.m.	Essoldo	Hello, 'Frisco, Hello	20th Century-Fox	Alice Faye	U
,, ,, 29	10.30 a.m.	Haymarket	This Land is Mine	RKO-Radio	Charles Laughton	
Wed., ,, 30	10.30 a.m.	Odeon	Life and Death of Col. Blimp	G.F.D.	Roger Livesey	U
,, ,, 30	10.30 a.m.	Queen's	I Walked with a Zombie	RKO-Radio	Tom Conway	
Thur., July 1	10.30 a.m.	Essoldo	Petticoat Larceny	RKO-Radio	Ruth Warrick	
		NOTTINGHAM.				
Fri., June 25	10.30 a.m.	News Theatre	Henry Swings It	Paramount	Jimmy Lydon	U
,, ,, 25	10.30 a.m.	Ritz	Life and Death of Col. Blimp	G.F.D.	Roger Livesey	U
Tues., ,, 29	10.30 a.m.	Ritz	China	Paramount	Loretta Young	A
,, ,, 29	10.30 a.m.	Carlton	This Land is Mine	RKO-Radio	Charles Laughton	
Wed., ,, 30	10.30 a.m.	Scala	I Walked With a Zombie	RKO-Radio	Tom Conway	
Thur., July 1	10.30 a.m.	News House	Petticoat Larceny	RKO-Radio	Ruth Warrick	
,, ,, 1	10.45 a.m.	Scala	Men Are Not Gods	British Lion	Miriam Hopkins	
		SHEFFIELD.				
Fri., June 25	10.30 a.m.	Cinema House	Henry Swings It	Paramount	Jimmy Lydon	U
,, ,, 25	10.30 a.m.	Hippodrome	Silent Village and Jail Birds	Ealing Distribution	Laurel and Hardy	U
,, ,, 25	10.30 a.m.	Union Street	To-night We Raid Calais	20th Century-Fox	Annabelle	A
Tues., ,, 29	10.30 a.m.	Cinema House	China	Paramount	Loretta Young	A
,, ,, 29	10.30 a.m.	Union Street	Hello, 'Frisco, Hello	20th Century-Fox	Alice Faye	U
,, ,, 29	10.30 a.m.	Hippodrome	This Land is Mine	RKO-Radio	Charles Laughton	
Wed., ,, 30	10.30 a.m.	Cinema House	Life and Death of Col. Blimp	G.F.D.	Roger Livesey	U
,, ,, 30	10.30 a.m.	Union Street	I Walked With a Zombie	RKO-Radio	Tom Conway	
Thur., July 1	10.30 a.m.	Cinema House	Petticoat Larceny	RKO-Radio	Ruth Warrick	

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